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MULTICULTURAL PLAYGROUND MANUAL



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Multicultural Playground Manual

The Second Edition of the Multicultural Playground Manual should be used as more than just a list of activities - it is a dynamic resource tool for educators, playground leaders, and recreation programmers. This manual gives the leader resources with which to plan activities which recognize, and utilize, the strong multicultural nature of the community. It was developed to acknowledge the importance and the impact of diversity in the playground setting.

The activities included in this manual are primarily aimed at participants aged from six to twelve years. Using a bit of imagination and courage, many of the projects can be adapted to any age group and playground, or classroom situation. The activities can be easily integrated into any existing programme, or can be used to start a new programme, whose emphasis is on valuing diversity in the playground.

The Second Edition of the Multicultural Playground Manual is a project jointly funded by:

**Arts and Culture
Calgary Parks & Recreation**

**Citizenship and Heritage Secretariat
Alberta Community Development**

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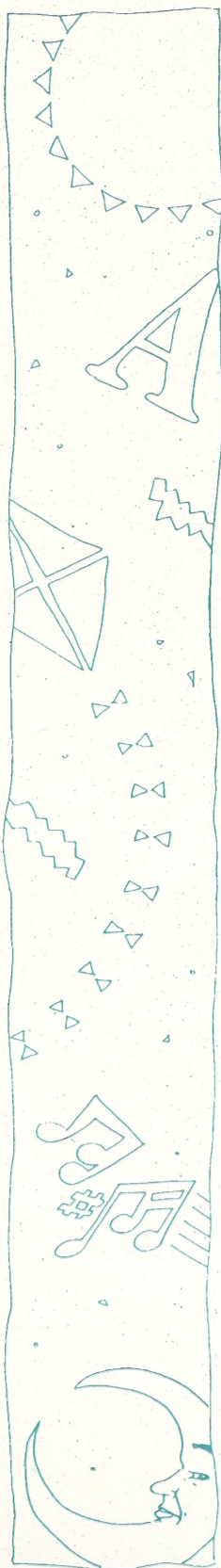
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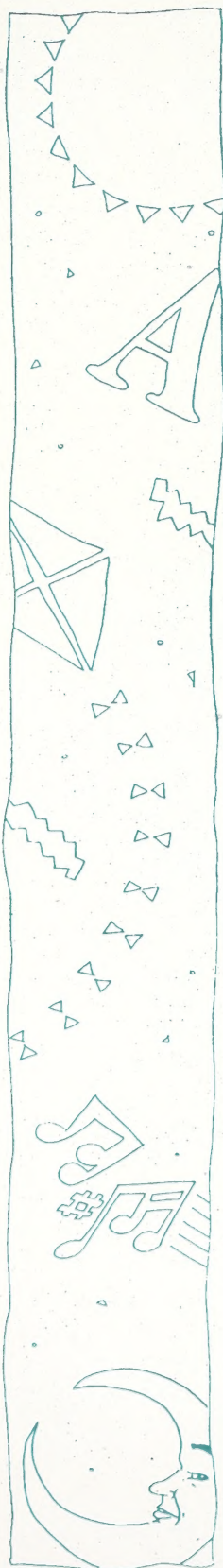
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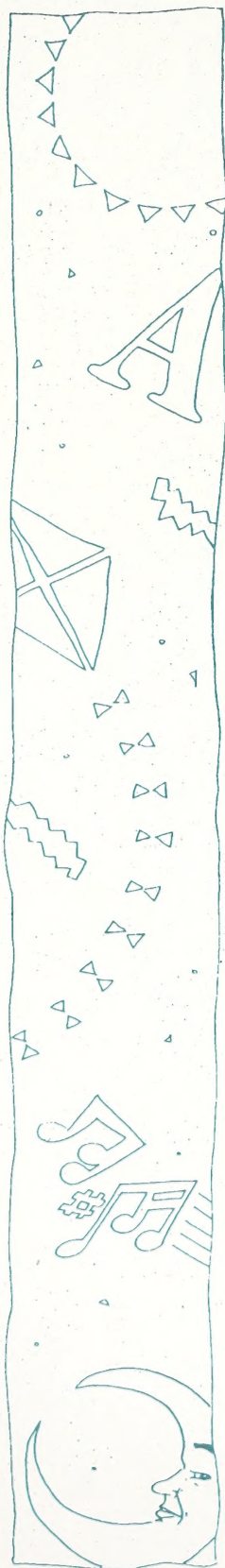
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Introduction to the Manual

VALUING DIVERSITY IN THE PLAYGROUND SETTING

Welcome to the tenth anniversary edition of the Multicultural Playground Manual. Since 1983 the make up of our communities has changed as immigration from other countries has increased. This revised version includes some of the same activities as the earlier Multicultural Playground Manual, but also incorporates new ones representing this population change in the last ten years. Though it is not possible to include all cultures, a sampling has been selected to reflect the ever-changing city.

Culture, by definition, is dynamic - it is defined as the characteristics and manifestations of a society. The folkloric arts - which include music, dance, drama, crafts, as well as children's folklore - are an important aspect of man's culture, and a key to maintaining cultural identity. The arts have also emerged as a strong component for teaching tolerance and respect for diverse customs, religion, and mythology. Through active participation in a variety of arts experiences, people are able to share in the kind of celebration of life that is universal.

Change is a part of culture. In this day of instant communication the world is brought directly into our homes. From telephones to televisions, communication plays a vital role in increasing awareness of our world and we are constantly adapting to the changing complexities of our world.

Children's folklore, too, is an ever changing kaleidoscope, incorporating all that is old, all that is new, all that is seen, known, and practised. Children in the playground come from a variety of backgrounds, and games and activities brought from other lands, are often adapted on the playground. As one generation of children grows out of playing certain games, singing certain songs, and making certain objects, there are others to take their place and rediscover the lore. In doing so, the cultural traditions of those who come to Canada adds to the rich legacy of children's folklore which already exists.

Children are the teachers and our greatest resource. By sharing cultural differences with each other, children can be proud of where they come from and who they are. They can celebrate their talents and contributions with each other. It is this shared enjoyment, in doing, and feeling of discovery - that perhaps we are not so different after all - that fosters understanding and combats racism at the most basic level.

We are a new Canada, a new world, and we are going into the future with the best of hopes. Our hopes begin on the playground.

Maria T. Muszynski, January 1993



The crafts, songs and games presented in this manual are only a sampling of the rich lore available here in Calgary. Those that are included, wherein, are indexed in order of difficulty, by culture of origin, and by type of activity.

We recommend that the leader try each activity in advance, to ensure that they are familiar and comfortable with the process. This also provides an opportunity for the leader to add their own ideas, to change what does not work, thus enhancing and complementing the programme.

Additionally, we suggest that leaders should at first use children from the group as the resource, and ask them to present elements of their own cultural backgrounds to reinforce children's pride and self-esteem. Where this is not possible, invite representative(s) from the cultural community related to your session's theme. Only when both solutions are not available, the leader should use his own best knowledge and skills to lead the programme and share his/her own cultural background.

For more information about the content of this manual, or to send comments and suggestions, please contact:

**Arts and Culture
Calgary Parks & Recreation (#63)**

P.O. Box 2100 Station M
Calgary Alberta T2P 2M5
Tel: (403) 268-5207
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Ideas:

▲ Encourage children to share aspects of their own heritage and cultures with others.

▲ Have children teach each other basic phrases in different languages - phrases such as "please", "thank you", "hello", "goodbye", "how are you?". Invite people from the local Heritage Language Associations to speak to your group.

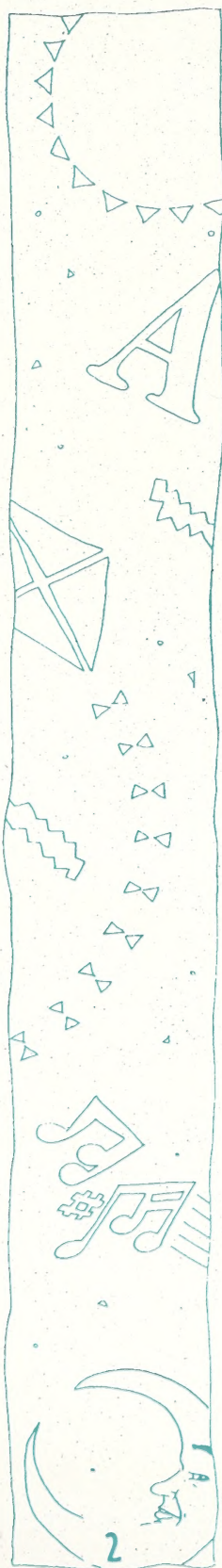
▲ Plan a multicultural theme evening or day fair in your school, playground or community hall. Hold a multicultural fashion show. Incorporate the crafts, songs, dances, games included in this manual and those practised in your own community. Invite members from other multicultural organizations within the community to get involved in your project.

▲ Make a point to go to other multicultural events and festivals around the city. Visit the local Heritage Day Festival.

▲ Organize a potluck evening where participants can prepare and share exotic dishes, and recipes, among each other.

▲ Make a list of holidays that are celebrated in other cultures. (Chinese New Year, Hindu Diwali, Jewish Chanukah). Incorporate holiday activities into the programme. A list of holidays can be found in the Alberta People Kit from Alberta Community Development (formerly Alberta Culture and Multiculturalism).

▲ Investigate and research the ethnic origins of famous Canadians in all fields (science, art, politics, etc).



▲ List and compare words, and phrases, commonly used today that have come from other languages (ie. sombrero, kimono).

Stereotyping of any culture, or community group, should be avoided at all costs. Cultures should not be classified solely by the activities included here. For more information on a particular culture or community group contact the local Multicultural Societies, Folk Arts Councils and Heritage Language Schools in the province.

Citizenship and Heritage Secretariat Alberta Community Development

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Calgary, Alberta T2R 0L9
Tel: (403) 297-8407
Fax: (403) 297-2785

Calgary Folk Arts Council

Box 2174, Station "M"
Calgary, Alberta T2P 2M4
Tel: (403) 262-8499

Calgary Multicultural Centre

712 - 5 Street S.E.
Calgary, Alberta T2G 2W8
Tel: (403) 237-5850 / 237-5851

Southern Alberta Heritage Language Association (SAHLA)

#303, 229 - 11 Avenue S.E.
Calgary, Alberta T2G 0Y1
Tel: (403) 233-7998

Here is a partial list of some cultural groups which may have associations in your community:

African	Arab	Australian	Austrian
British	Chilean	Chinese	Croatian
Czech	Dutch	East Indian	El Salvadoran
Eritrean	Fijian	Filipino	French-Canadian
Guatemalan	German	Ghanian	Greek
Hungarian	Indonesian	Irish	Ismaili
Italian	Jamaican	Japanese	Jewish
Korean	Latvian	Lebanese	Lithuanian
Malaysian	Mexican	Native	Pakistani
Polish	Portuguese	Romanian	Russian
Scandinavian	Scottish	Serbian	Slovak
Spanish	Sri Lankan	Tibetan	Turkish
Ukrainian	Vietnamese	West Indian	



Arts & Crafts

Canadians play these games, sing these songs and make these crafts. A resurgence in the traditional craft field has meant that many of the activities, once considered traditional, are no longer limited to the culture of origin.

Some examples of folklore have been adopted and adapted by many different cultures so that it is often difficult to attribute it to a particular country of origin. Paper cutting is common to Chinese and Latin American culture, as well as to the Polish. Basket weaving is practised all over the world. On the other hand, other craft activities may be practised by only a few members of a particular culture, such as the making of crest poles and pysanki.

Most of the crafts, and other activities, included in this manual use scraps and materials found around the house and playground. Some projects do, however, require specialty items and tools, the majority of which are inexpensive, and can be purchased at local craft or hardware stores.

Ideas:

- ▲ Have children teach each other traditional crafts from their own cultures.
- ▲ Plan craft sessions that extend or compliment other activities such as holiday celebrations, special occasions, and storytelling times.
- ▲ Invite community members who are craftspersons and artists to demonstrate and teach their crafts to the students.
- ▲ Investigate the origins and the similarities between crafts from various cultures.
- ▲ Hold a craft fair and art show incorporating crafts that the children have made as well as works done by community members.
- ▲ Create a cultural heritage patchwork quilt. Invite members of the community to participate.
- ▲ Design a mural, using traditional colours, designs and motifs, for a public area. Have each student work cooperatively to create the mural.

PAPER LANTERNS

JAPANESE

(easy)

In England, during Victorian times, "Cathay Lanterns" were a popular craft item used as decoration during festive seasons such as Christmas. In Japan, China, and other parts of Asia, light was believed to be a symbol of good luck. Paper lanterns were created to bring good fortune. In the East Indian Festival of Lights, called "Diwali", lamps are lit and carried through the streets. Even in North America, the hollowed out pumpkin with the candle inside was adapted from a tradition by the Irish, who believed that evil spirits would be kept away by the light.

MATERIALS:

Light to medium weight construction paper (white and coloured), scissors, glue stick

INSTRUCTIONS:

Take a large square piece of paper (30 cm by 30 cm) and fold it in half. Crease firmly. Cut the paper from the fold to within 3 cm of the outer edges in a succession of cuts spaced about 2 cm to 3 cm apart.

Carefully open up the paper and place the paper flat with the slits parallel to your body.

Make a cylinder by rolling the paper at right angles to the slits. Glue the two edges together and press firmly.

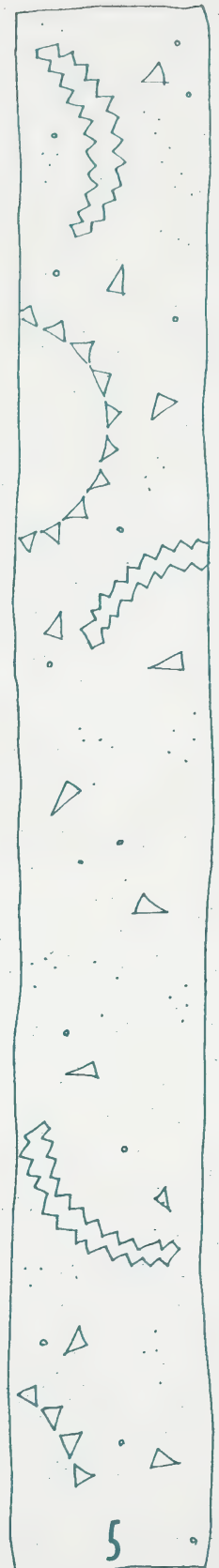
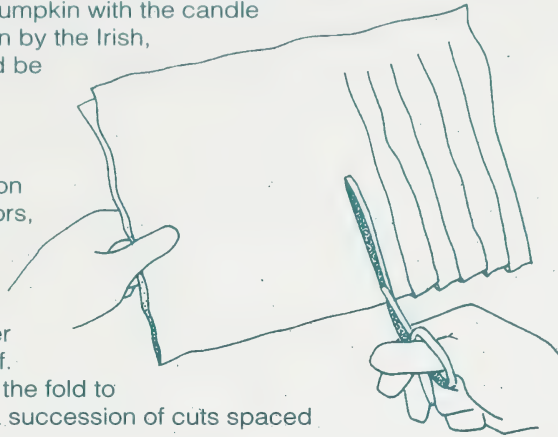
Stand the cylinder up. By gently pushing down on the top of the cylinder, the slits will open and allow sunlight to filter through.

A long strip of paper can be glued to the top to act as a handle or string can be threaded through two holes made on opposite sides.

NOTE: This is a decorative item only! Candles are not to be used with these paper lanterns.

IDEAS:

Lanterns can be made in several sizes and colours, and from almost any type of paper. Tiny lanterns, made from decorative paper, can be made into a mobile. Lanterns can be hung up around the room as decorations to bring good luck to visitors. Participants can carry lanterns in a procession or parade as part of an opening ceremony.



PAPER CONES

GERMAN

(easy)

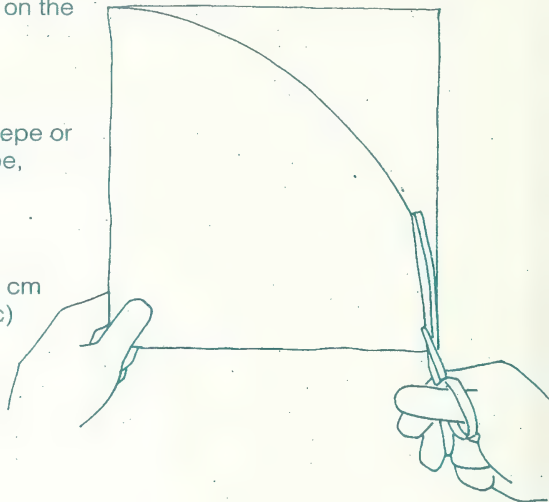
This is a tradition from Germany which was also popular during Victorian England. Queen Victoria's husband, Albert, was from Germany and so many German traditions, including the decorating of a Christmas tree, were popularized in England. To make a child's first day of school a fun event, he or she received a large decorated cone filled with candies and cookies. This tradition is still carried out today with paper cones (also called "cornucopias" or "horns of plenty") filled with goodies which are given as gifts to friends on special occasions or hung on the Christmas trees.

MATERIALS:

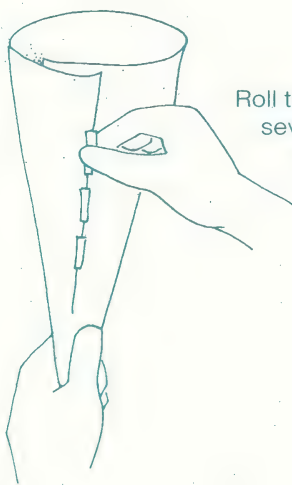
Cardboard or heavy weight paper, crepe or tissue paper, ribbon (20 - 25 cm), tape, glue, scissors, pencil

INSTRUCTIONS:

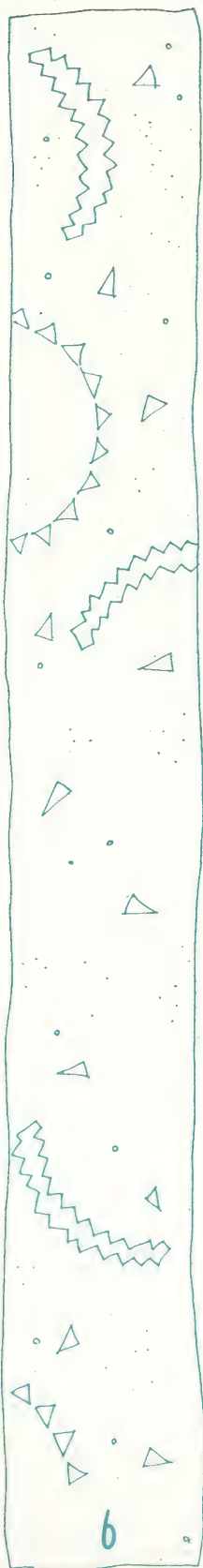
Cut the heavy paper into a square 56 cm by 56 cm. Draw a curved line (an arc) from one corner to the opposite corner. Cut along that line.

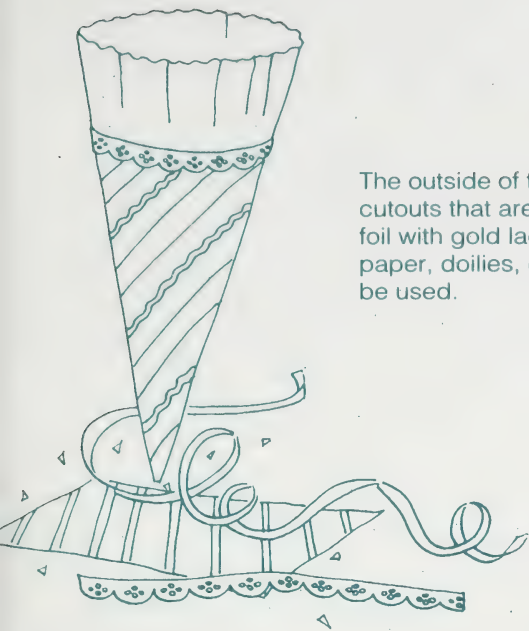


Roll the paper so that the two straight edges overlap by several centimetres. Fasten these edges with tape, creating a cone form.



Make a crepe paper liner by cutting a strip 30 cm long and wide enough to extend over the top of the cone. Glue the liner to the inside of the cone making sure it extends above the top.

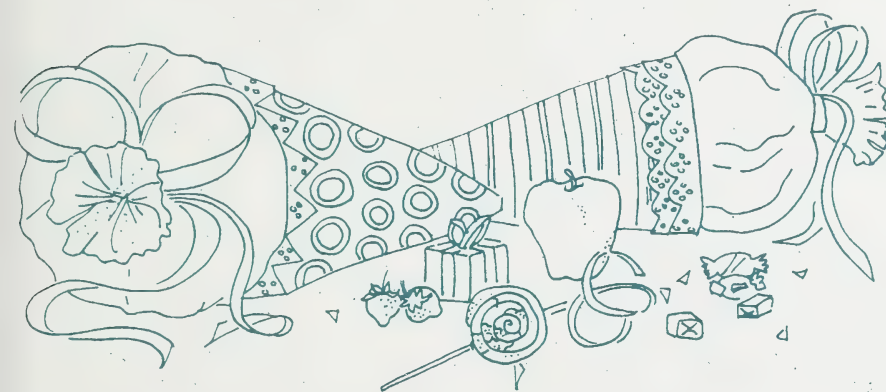




The outside of the cone can be decorated with cutouts that are glued onto the outside. Coloured foil with gold lace around the top, bits of wrapping paper, doilies, decals, ribbons, sequins etc can all be used.

IDEAS:

Fill the cone with cookies, candies, treats or small gifts. Tie the crepe paper top shut with a ribbon and give it to your favourite friend on a special day such as birthdays, Valentine's Day, or Christmas.



WYCINANKI

POLISH

(easy/moderate)

"Wycinanki" (vy-chee-nan-key) are pictures made from layers of brightly coloured paper. While paper cutting is practised among many different cultures, including Chinese and Latin American, Polish designs are very distinctive. This craft originated with the Polish peasants who whiled away long winter evenings by creating intricate paper designs with large sheep sheers. These designs of trees, flowers, birds (such as roosters), people, or religious scenes were stuck on the walls of the homes when completed. Wycinanki are cut from folded coloured paper so when the paper is opened up, a symmetrical design appears. Different regions reflected different styles but two distinct types - the single fold with layered shapes called "Leluja" (lay-loo-jah) and the multiple fold "Gwiazdy" (gve-ahz-dah) - are the most common.

MATERIALS:

Bright solid coloured paper such as gummed paper, origami paper, or gift wrapping paper, small scissors (embroidery scissors or any scissors with sharp points), glue stick, pencil

INSTRUCTIONS:

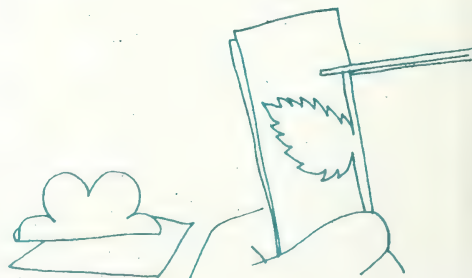
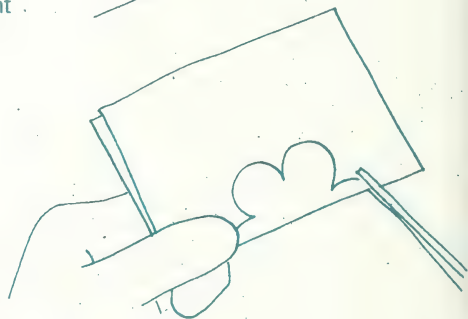
For a Leluja style flower: Choose 3 colours of paper - one for background, one for the flower, one for the leaves.

For a flower motif, fold the paper in half, right sides together.

Draw the design on one half of the folded paper along the fold. NOTE: the fold will be the centre line of the symmetrical design.

Cutting from the fold, cut half of the shape. Try to keep the scissors still and manipulate the paper around the scissors.

On the second folded sheet of coloured paper, cut the half the final shape of the leaf pattern. The flower head and leaf form the base for the finished design.



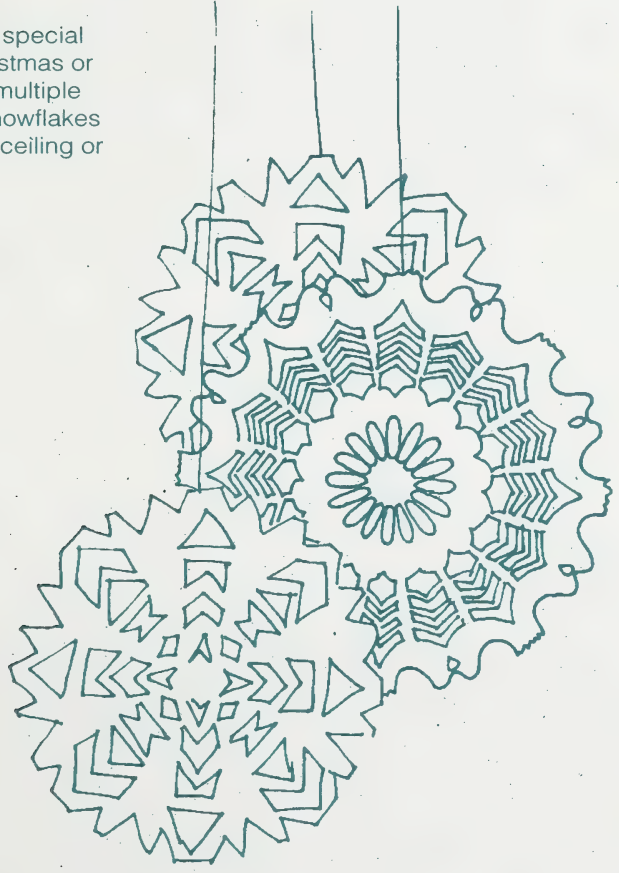
Open out each cut shape and stick them onto the larger backing sheet. Cut out other coloured shapes to complete the design. Remember to always cut on the fold. Each shape should be varied slightly. It should follow the basic shape but be slightly different in size and detail.

Glue these smaller pieces on in layers until a pleasing design is created. More coloured shapes can fill in parts of the background.



IDEAS:

Small paper cuts make very special greeting cards. Create Christmas or outdoor scenes. Using the multiple fold method create exotic snowflakes and suspend them from the ceiling or window.

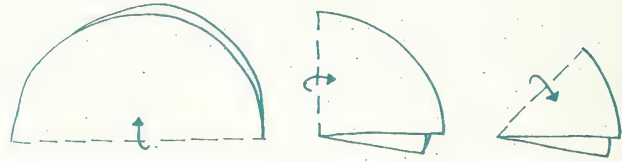


GWIAZDY

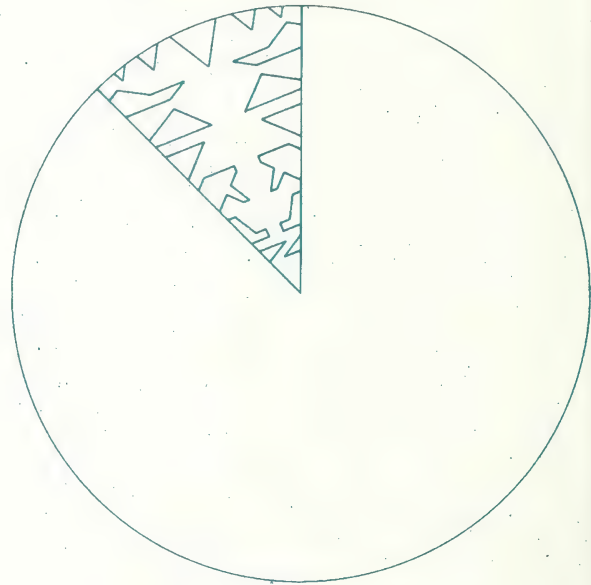
- uses a multiple fold.

Keep in mind where the centre point is before cutting.

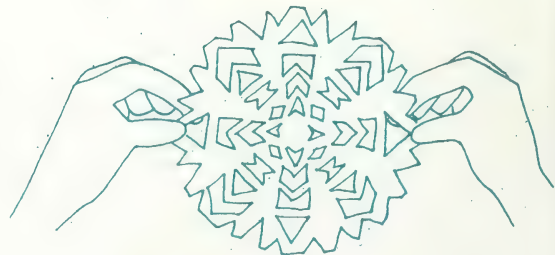
Take a circular piece of paper. Fold in half once, in half again, then in half once more.



Trace your pattern onto folded paper, drawing pattern from folded edge to folded edge.



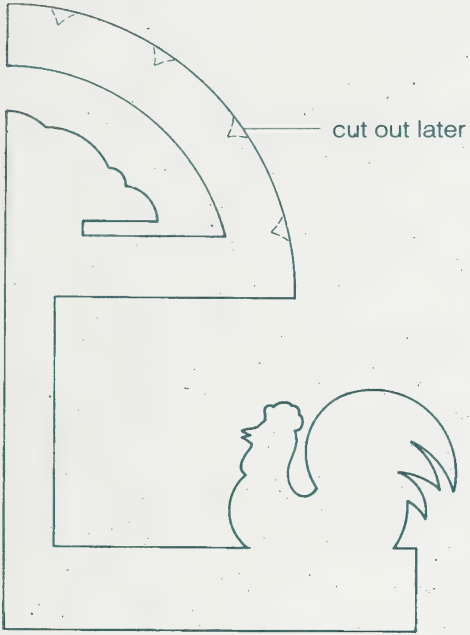
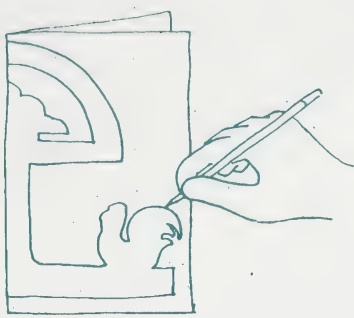
Cut pattern out, then open up to see finished Gwiazdy.



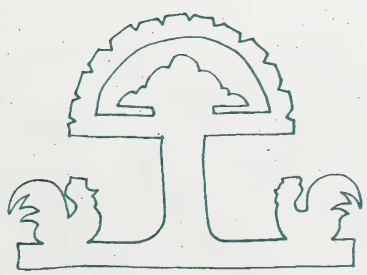
LELUJA

paper is folded in half only. Design is drawn on one side and on the fold.

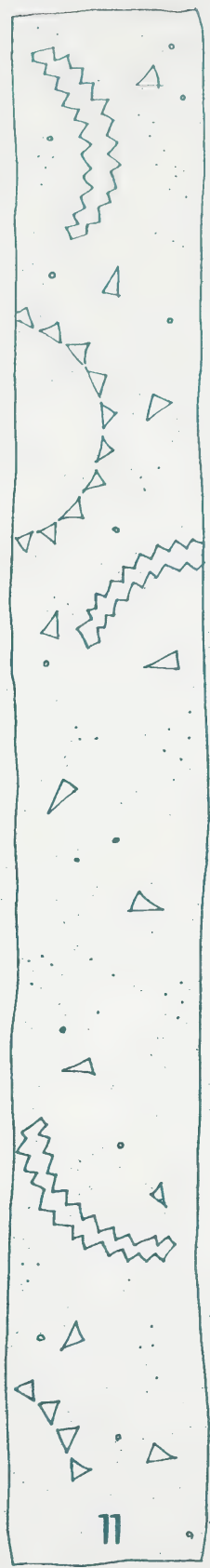
Take a rectangular piece of paper and fold in half. Draw pattern onto one side of paper keeping pattern lined up with fold.



Cut out main shape first. After this is done, cut out smaller detailed pieces.



Open up the Leluja design.



MOSAICS

ARABIC/ITALIAN

(easy)

Mosaics have been found in China, Italy, England, Latin America, and the Middle East. Some examples of mosaic art date back nearly 7000 years. Mosaics were originally made of small pieces of glass or stone, called "tesserae", set in concrete or plaster. The designs were used to decorate the mansions and furniture of the wealthiest citizens and most sacred places. In Muslim countries wood, mother-of-pearl and ivory are also used in mosaic. Islamic buildings are often fantastically decorated in this fashion. There are many examples of this art form around Calgary.

MATERIALS:

Coloured paper scraps or coloured pages from magazines, stiff white cardboard, glue (rubber cement), felt pen, scissors

INSTRUCTIONS:

Lightly draw a geometric or figurative (a person, animals) design on a fairly large piece of cardboard in pencil.

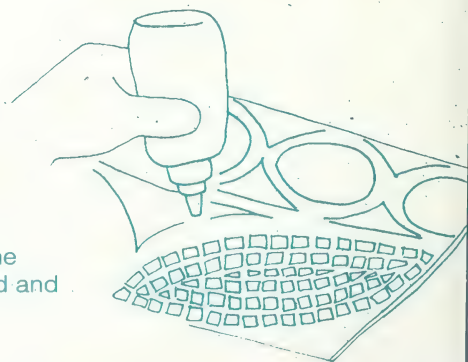
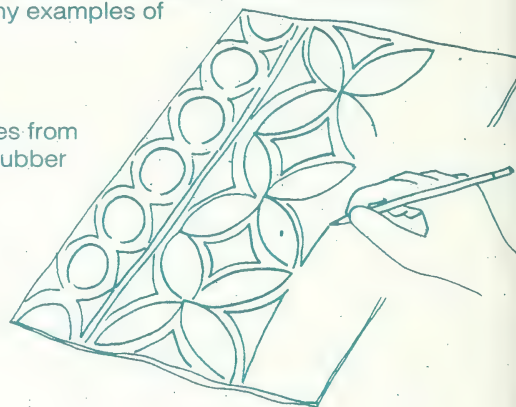
Cut out different coloured pieces of paper from magazines or construction paper. Carefully cut these pieces into small squares (1 cm square), triangles and rectangles. It is a good idea to keep the different colours separated into piles.

Put glue onto one area of the design. Carefully paste on the colours shapes. Leave tiny strips of space between each shape to create a mosaic effect. You may have to trim some of the shapes to fit into the design.

You can use a fine black felt pen to outline the shapes, if desired, once the gluing is finished and the mosaic is dry.

IDEAS:

Interesting mosaics can also be made with seeds, grains, buttons, pebbles, and confetti. Seeds and grain can be stained with food dyes or left in the natural state. Individual designs could be pasted on a mural background or, alternatively, a single large mosaic can be created by the group for a special event. Look for the mosaic technique around public buildings, churches and community halls.



SNOW STARS

SCANDINAVIAN

(easy/moderate)

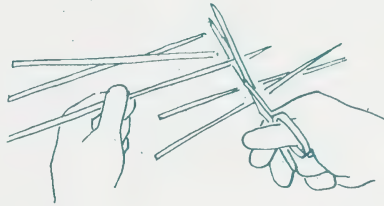
In Eastern Europe and Scandinavia, Christmas ornaments for the tree are often handmade from natural materials and objects found around the house. Traditionally, snow stars are made from straw or wheat stalks and bright yarn...Scandinavian settlers to Canada brought this tradition with them and it is still practised today.

MATERIALS:

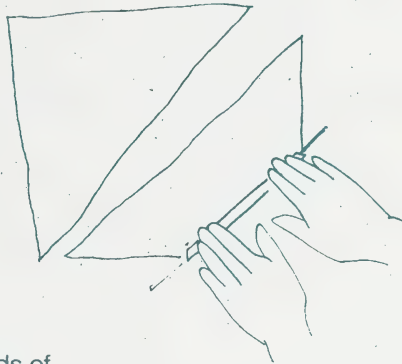
Drinking straws (or wheat and oat stalks), white and red string, foil paper (optional), scissors

INSTRUCTIONS:

Cut the straws into 10 cm lengths. You can leave the straws plain or cover them with the foil paper.



To cover the straws: cut the foil into 30 cm squares. Cut each square in half to form triangles. Roll the straws in foil triangles. Tape to secure. Twist and overlap the foil on the end. Cut with scissors.

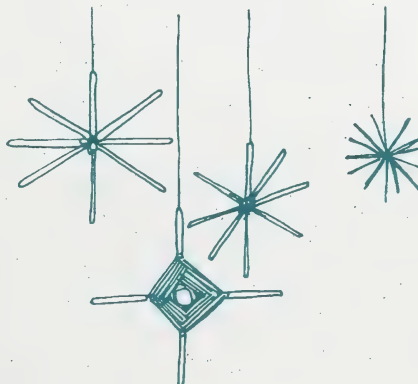


Take 2 straws and tie the ends together, with the thread, to make the top point of the star. Taking 2 more straws, tie one end of each to the bottom ends of the first straws. Place a fifth straw across the first straws and tie the ends to the loose ends of the third and fourth straws.

Tie the straws together at the joints. Trim the ends of the straws evenly with scissors.

IDEAS:

Try different types of stars or snowflake forms. Hang around the room or use as Christmas tree decorations. Create a mobile. Explore the possibilities of other natural materials and objects found around the house to make different decorations.



PRESSED FLOWERS

GERMAN

(easy/moderate)

Flower pressing is an old art, currently enjoying a revival in North America because of the ease in which the materials used - flowers, leaves and ferns - are available. Originally found in Germany and France, this skill was brought to the new land of "New France" (Canada) with the first settlers.

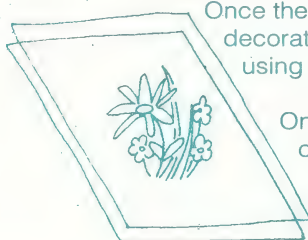
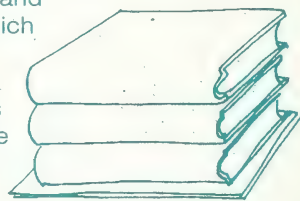
MATERIALS:

Notepaper, place cards or scrap pieces of matboard, leaves, flowers, ferns, grasses, newspaper, glue, scissors

INSTRUCTIONS:

NOTE: this project needs one week for the flowers to be pressed properly. Make sure you allow time for this.

Collect various flowers, lacy ferns, leaves, grasses etc, and dry them by pressing between sheets of newspaper which are weighted down by large books or other heavy objects. Let them dry about one week, changing the newspapers occasionally. (NOTE: old telephone books also work well for pressing!) The best flowers to use are relatively flat (eg. pansies, daisies), flowers which are large may have to be cut, pulled apart and petals dried separately.



Once the flowers are ready, use the notepaper, or any decorative paper, as the base and make an arrangement using the various dried objects.

Once you are satisfied with the arrangement, glue the objects into place by dotting the backs of the objects with glue. Be careful not to put on too much glue.

IDEAS:

The flowers, leaves and other objects for this exercise can be easily collected from around the house and garden. Make bookmarks, gift cards or thank you notes with this craft. Finished designs can be covered with clear contact paper (mac tac) which should be cut slightly larger than the background paper and folded over the outer edges. Bubbles can be pricked with a pin and then pressed out.



REMEMBER: wild flowers and grasses from Fish Creek and other protected natural public places should NEVER be collected. Make sure to get proper permission when collecting from other peoples' property.

PAPER BUTTERFLIES

VIETNAMESE/JAPANESE
(moderate)

Paper butterflies are a delight to make and hang. This craft is based on the traditional art of Japanese paper folding called "Origami" (or-ee-gah-me). In Japanese "ori" means to fold and "kami" means paper. Origami can also mean "God" and many of the early origami designs were created for symbolic or ceremonial purposes. The art of paper folding was brought to Europe in the Middle Ages, and became a popular craft in North America in the 1950's. Today origami is practised around the world. To create these butterflies only one type of pleating fold is used.

MATERIALS:

Decorative wrapping paper (medium weight), scissors, string, stick glue, ruler, pencil

INSTRUCTIONS:

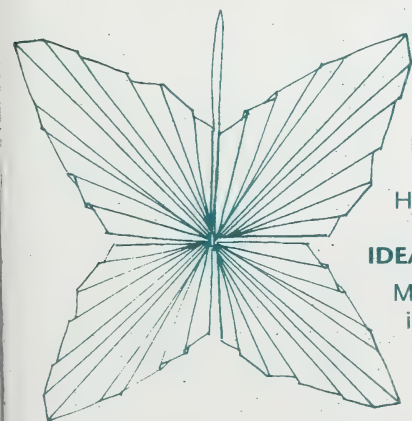
Cut out two squares from the paper. One square should be 15 cm by 15 cm and the second, slightly smaller, should be 11.5 cm by 11.5 cm.

Fold each square into a triangle, good side out.

Pleat each square, accordion style, from the middle to the top corners, making each pleat approximately 1 cm deep.

Attach the two squares together by overlapping two corners, approximately 2 cm deep, and glue together. Make sure the folds are aligned. The two pieces should now resemble two diamonds with the larger diamond on top.

Fold up the diamonds into a single strip. Use a piece of string to tie around the middle section. Leave the ends of the string loose on top, near the larger square.



Put a dab of glue on the wings, on both sides of the string, and press wings together carefully. Repeat on the other side. Pleated folds should now open like the wings of the butterfly.

Hang the butterfly from the string.

IDEAS:

Make butterflies from almost any kind of paper, including colourful pages from glossy magazines. Create tiny butterflies and make into a mobile. Hang butterflies from a window or as decorations on a Christmas tree.



CORN HUSK DOLLS

CANADIAN (FRENCH)
(moderate)

In the autumn many European country folk celebrate the harvest. Often small dolls were made from the golden straw to show appreciation for a successful crop. In England intricate good luck charms were woven with corn stalks. In North America, Natives and early French Canadian settlers used fresh corn husk to make dolls for the children.

MATERIALS:

Green (fresh) corn husk, dried corn silk, paper towels, pipe cleaner, string, white household glue, scissors, fine-line felt pen

INSTRUCTIONS:

Separate corn husks and corn silk from the ears of corn. Put the corn silk on a paper towel to dry.

Cut up a few husks into 1 cm strips, roll up into a rough ball about 3 cm in diameter. Use straight pins and glue to hold strips in place.

Drape another husk evenly over the ball so that it is entirely covered. Pinch in the strips just below the ball. Wind the string tightly around the strands just below the ball and tie firmly. This makes the doll's head.

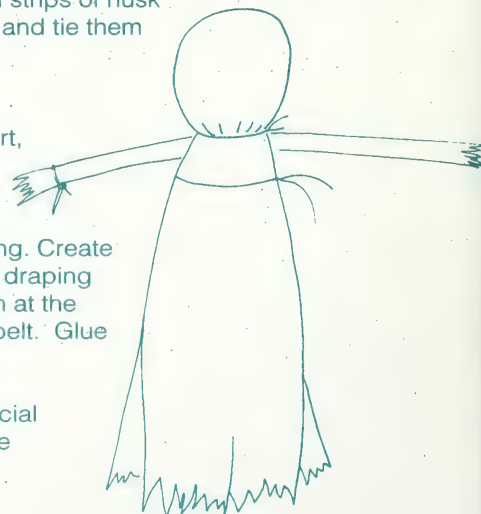
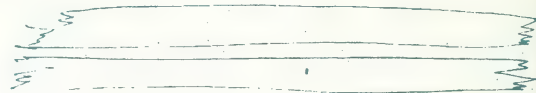
Roll the pipe cleaner in a length of husk that is slightly longer at each end. Fold the ends inward and roll tightly. Tie ends with string. These are the arms.

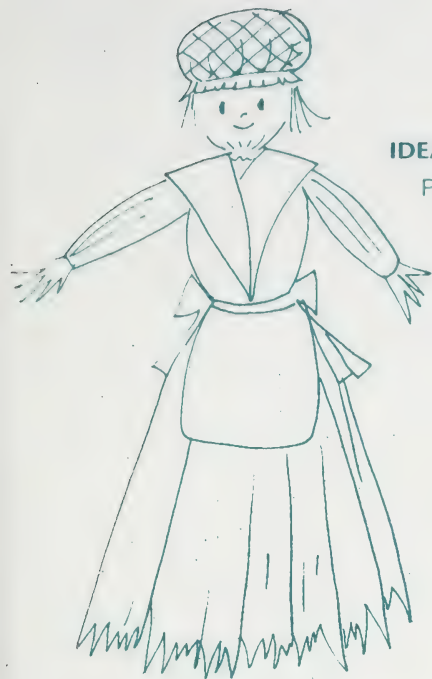
Open the body husk and place the "arms" under the head. Tie string directly under the arm piece to hold it in place. (If the doll needs more fullness in the body, simply add strips of husk to the body area and tie them on).

To make the skirt, place overlapping husks around

the waist of the doll and tie firmly with string. Create a bodice by taking two strips of husk and draping them across the shoulders and tying them at the waist. Finish off with a strip of husk as a belt. Glue belt down and let dry.

Glue cornsilk to head to form hair. The facial features can be added by using a fine-line markers.





IDEAS:

Paper Twist can be substituted for corn husk and a 3 cm styrofoam ball can be used in the head shape. Dolls can also be "dressed" using scraps of material and lace. Dolls can be placed on mantles and ledges or given as gifts.



STRAW DOLL

CZECH/SLOVAK

(moderate)

In Europe, and other countries around the world, toys were often made from materials found at hand. Like the corn husk dolls, these straw dolls were a way of showing appreciation for a good crop.

MATERIALS:

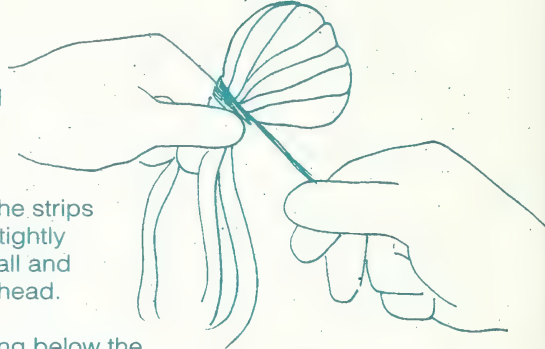
Straw or raffia, string or brightly coloured yarn

INSTRUCTIONS:

Cut chosen material into 20 to 25 cm long strips.

Roll up some strips into a rough ball about 3 cm in diameter.

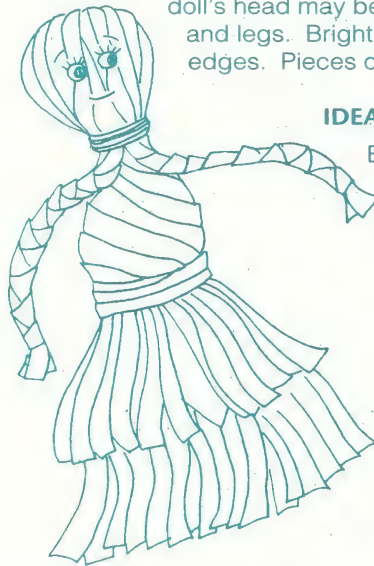
Drape raffia evenly over the ball so that it is entirely covered. Pinch in the strips just below the ball. Wind the string tightly around the strands just below the ball and hold it firmly. This makes the doll's head.



The strips left hanging below the doll's head may be braided or twisted to form the body, arms, and legs. Brightly coloured yarn can be used to finish off the edges. Pieces of dark felt or paper may be stuck on for eyes.

IDEAS:

By adding a small gold safety pin, the doll may be worn as a brooch. Dolls can also be hung on doorways or given as gifts as a celebration of Autumn.



YARN PAINTING

MEXICAN

(moderate)

This is an example of a modern craft which is done by the Huichol Indians of Mexico. For the Huichols, religion and art are bound together. Some yarn paintings are used for religious purposes while other types are sold to tourists. Coloured wools are glued with beeswax to a background to form a picture or design. Animals, flowers and historical motifs are all common. Yarn painting is appealing because of the use of bright colours and simple shapes.



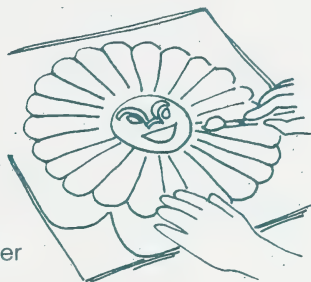
MATERIALS:

Corrugated cardboard or illustration board, various coloured yarn scraps (bright colours plus black and white), clear liquid glue, scissors, pencil

INSTRUCTIONS:

Sketch a preliminary picture on the cardboard. Use animals, flowers or Latin American designs taken from books. Keep the design simple with not too many details.

Use glue to outline the design and then carefully lay a dark coloured yarn on top of the glue. Laying down the glue into the interior and fill in with the brightly coloured yarn. If you follow the outline of the design a neat texture will be created. Place the strands as close together as possible.



Fill in the background. Use just enough glue to cover a small area at a time.

When the piece is finished and dry, a rope loop can be glued to the background for hanging.

IDEAS:

Use this method to create jewellery such as bracelets from cardboard rings. In Poland, peasants used yarn to cover and decorate egg shells which are then given as gifts.



HANUKKAH DREIDL

JEWISH

(moderate)

During the Jewish celebration of Chanukah (han-nu-kuh), children may pass the time playing with the Dreidl (dray-del). Traditionally, on each side of the Dreidl is one of the four Hebrew letters: Nun (N), Gimel (G), Heh (H), and Shin (S). These are the beginning letters for the words "Nes Gadol Hayah Sham", which means "a great miracle occurred there".

MATERIALS:

Lightweight cardboard, felt marker, 17 cm piece of thin dowel or stick (or a sharpened pencil), white glue, x-acto knife

INSTRUCTIONS:

Transfer dreidl pattern to the cardboard and trace it. Mark the letters with the felt markers.

Use an x-acto knife and ruler to score all the lines marked with a dash (the leader could prepare this step in advance of the project).

Fold the dreidl on all the scored lines to form a four sided pyramid-type diamond. Put a small dab of glue on all the tabs and paste the dreidl together. Let dry.

Sharpen one end of the dowel to a point (a pencil sharpener can be used).

With scissors, snip off a portion of the point at the top and bottom of the dreidl. Put glue around the holes and push the pointed end of the stick through the top and out of the bottom of the dreidl.

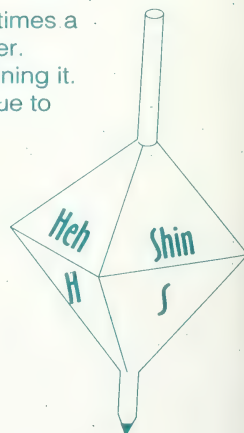
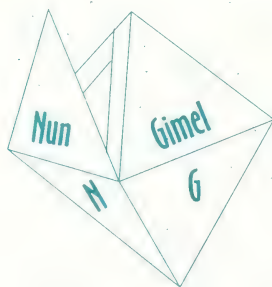
Move the dreidl up or down in the stick until it spins properly. If it is too loose, use a small amount of plastic wood filler to tighten and secure.

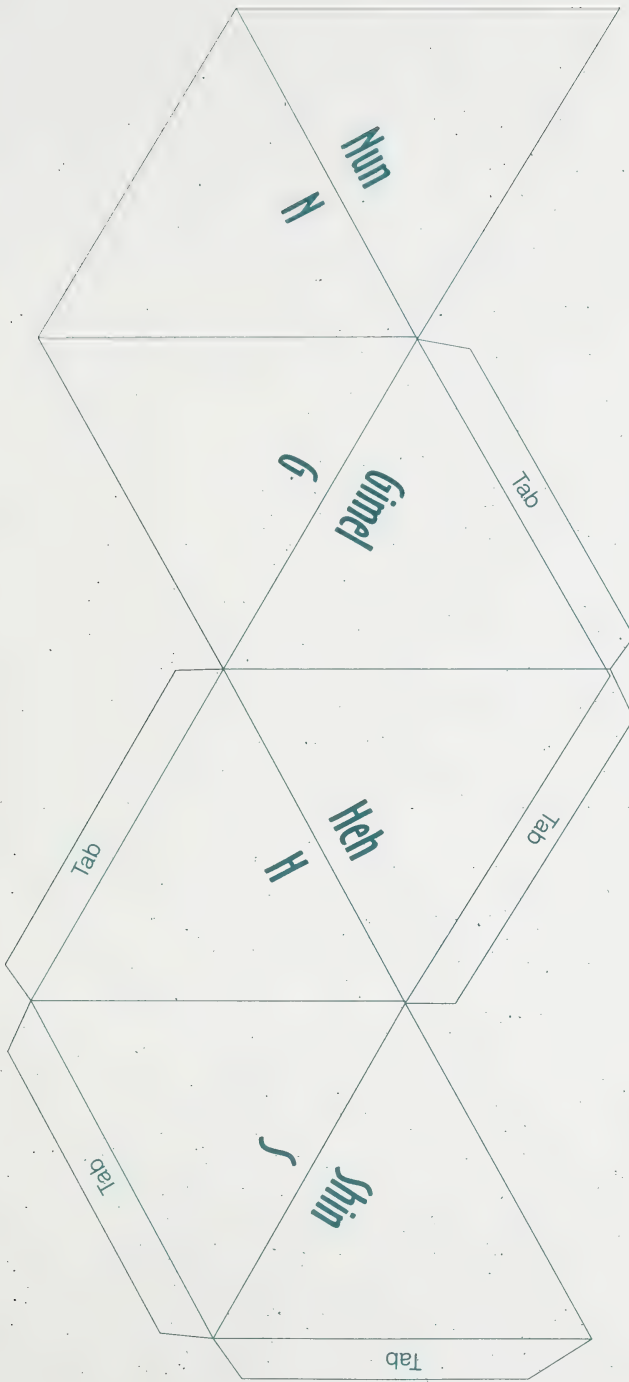
NOTE:

To score a line, you cut along, but not all the way through, using a sharp knife and medium pressure.

IDEAS:

The finished dreidl may be used as a table decoration. Sometimes a small gift can be put inside the dreidl before it is glued together. Children may simply have fun using a dreidl as a top and spinning it. The dreidl can also be used as part of a game by giving a value to each side and counting "points" for each spin.





SHADOW PUPPETS

INDONESIAN

(moderate)

Shadow puppetry is one of the oldest forms of theatre and its origins can be traced a thousand years back to Indonesia. Painted leather puppets with moveable arms are delicately carved out of cow hide and given specific features and facial expressions so that the audience can easily distinguish between the heroes and villains. Puppets generally portray humans, gods and ogres. The shadow plays themselves are called "wayang kulit" (way-ang coo-lit) which translated means "shadow skin".

MATERIALS:

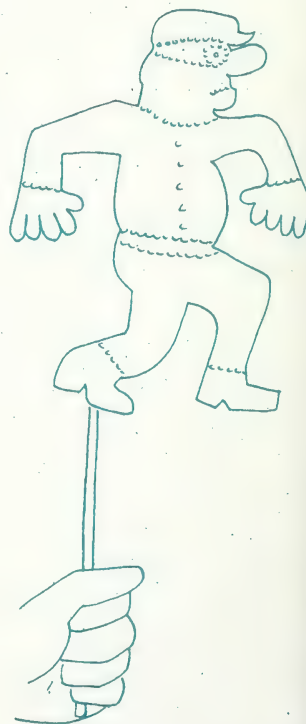
Medium to heavy weight bristol board, paper fasteners, thin dowelling or bamboo stick, thin string, tape, tracing paper, paint, sheet of white cloth, light source (lamp), darning needle

INSTRUCTIONS:

Draw out the outline of a character (or trace one from a book) on the tracing paper. Make the figure look sideways for best results.

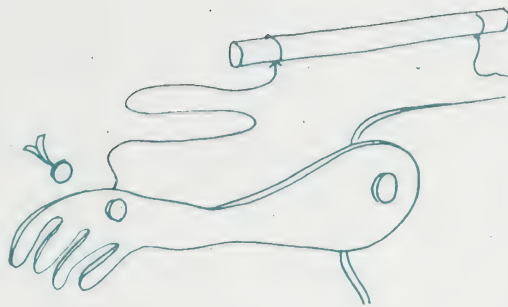
Trace the figure onto the bristol board and cut it out. Paint the character one solid colour leaving only a few details. With the needle, prick out the main features of the face, the details and outline the parts of the costume you want to highlight. When the light shines through the figure the pin holes will be visible. You can also cut out larger areas from the interior of the figure with an x-acto knife.

Attach the dowelling handle to the figure with tape so that the shape resembles a broom. To make the puppet perform, place it behind a screen of white stretched fabric or sheet and in front of a light source (a lamp or the sun will do). Indonesian puppeteers allow themselves to be seen behind the screen when they manipulate their puppets. The audience becomes so absorbed in the plays that they ignore the shadows of the puppeteers that can also be seen.



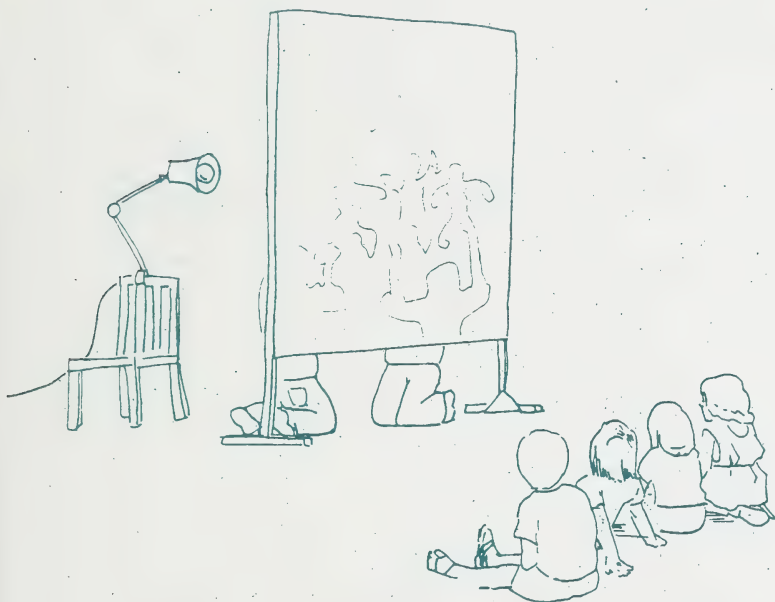
OPTION:

For moveable limbs, the puppet arms and legs may be cut out separately and attached last. To attach the arms, pierce small holes in the top of the arms and larger ones at the shoulder joints. Push through paper fasteners into the hole to join the parts. Leave the joints loose enough to move. Cut two lengths of cotton thread or string. Wind the string to the back of each split tack and tie firmly. Tie strings to length of dowelling. These strings, when pulled, will allow the puppeteer to move the arms.



IDEAS:

Build a shadow theatre box. Have students create characters based on their own culture and have them jointly write a play based on the characters each has created.



LEIS

U.S.A.(HAWAIIAN)

(moderate)

The islands of the South Seas have an abundance of flowers. Hawaiian Islanders have a tradition of welcoming guests to their islands by presenting them with garlands of flowers called leis (lays). The giving of leis bless both the giver and the receiver.

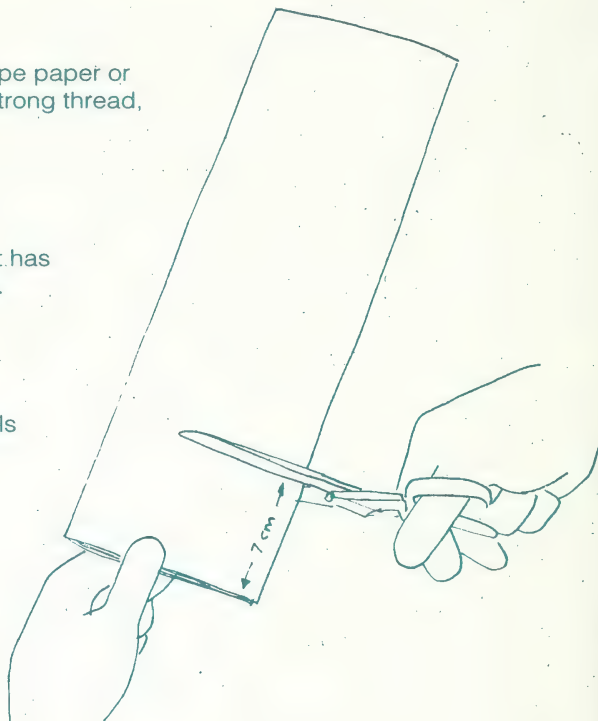
MATERIALS:

Two wrapped packages of crepe paper or tissue paper (red and white), strong thread, scissors, needle

INSTRUCTIONS:

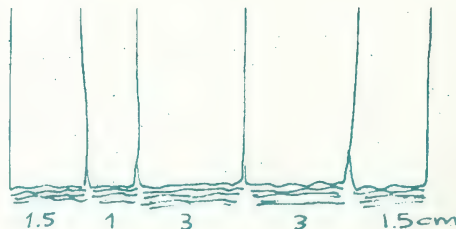
Do not unfold the paper once it has been taken out of the package.

Cut the package across all thicknesses of paper at intervals of 7 cm each.



Take one strip 7 cm wide. Hold it so that the folds remain intact. Make four cuts 5 cm deep into this strip, at approximately these intervals: 1.5 cm, 1 cm, 3 cm, 3 cm, 1.5 cm (from left to right)

Unfold the paper so that you have one long strip with fringes cut.



Twist all the narrow fringes (1 cm wide) to a point by twirling the end between your finger and thumb.

Gently curl all the other fringes by rolling each around a pencil laid across each horizontally.

Cut the long strip in half. Each half makes one flower.

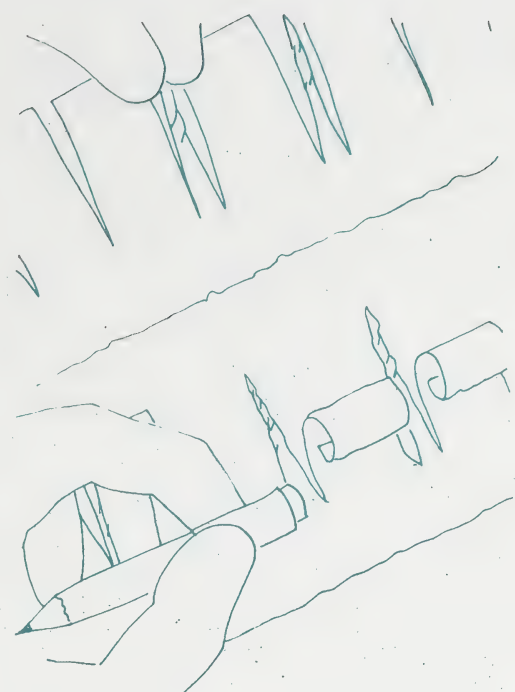
You will need three red and three white flowers for each child's lei.

Cut a piece of thread about two meters long and thread it double into a large needle. Gather along the bottom of the fringing, threading on white and red strips alternatively.

Pull up each strip to form a flower. Arrange the flowers along the thread and tie the ends together at the required length.

IDEAS:

Greet special guests at your party by placing the lei around his/her neck. Experiment with other ways of making flowers and place flowers in your guest's hair.



RAFFIA MATS

CARIBBEAN

(moderate)

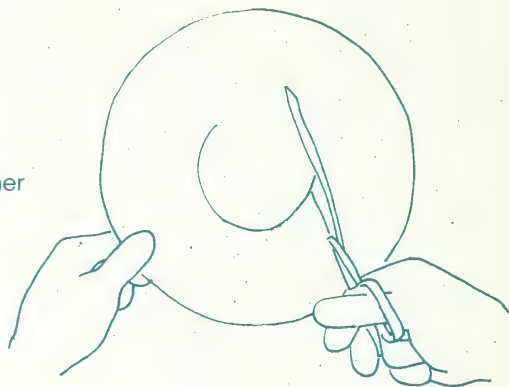
In earlier times, man often made the things he needed and used from the plants that grew around him. In the Caribbean mats, table settings, and handbags were woven from the leaves of the Raffia palm trees which grew there and in other tropical countries of the world. Raffia is now a common craft material; it is best worked when dry and takes household dye very easily. It also comes already dyed in bright colours. This project is a simple variation of weaving.

MATERIALS:

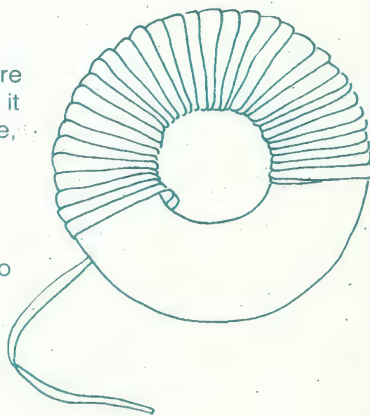
Stiff cardboard, raffia, darning needles

INSTRUCTIONS:

Draw two concentric circles on the cardboard, one 15 - 20 cm and the other 7 - 10 cm in diameter. Cut out the cardboard into a doughnut shape. This is your loom for weaving.



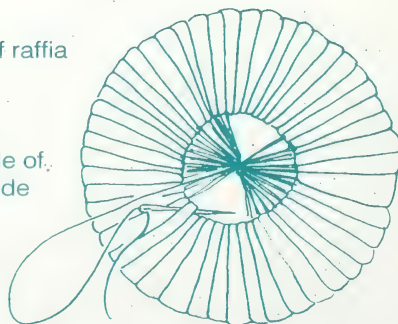
Wind the raffia around the cardboard, covering it evenly. Overlap so that there are no gaps. If you have to add on raffia, knot it firmly and make the knot as flat as possible, or cover the end with the next strand and continue winding. Tuck the leftover end in when the mat is complete.



The cardboard remains with the weaving to form a sturdy mat.

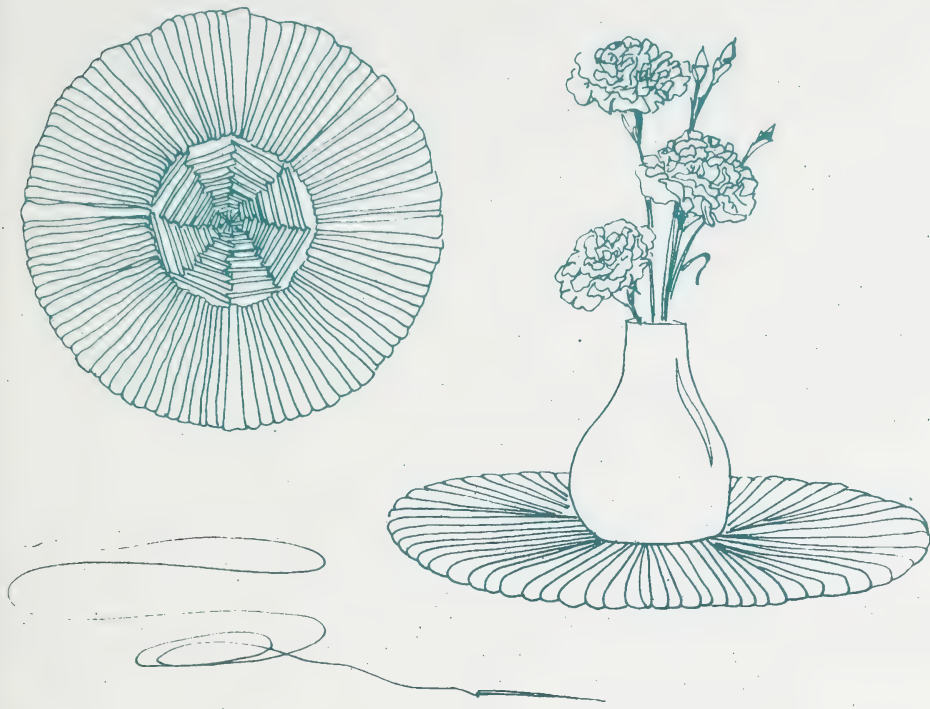
Thread the large needle with a strand of raffia or another colour.

Fill in the centre by hooking the needle through the opposite points on the inside of the doughnut. Continue around the inside circle by crisscrossing the strands to create a design.



IDEAS:

The mat can be used as a placemat on the table, hung on the wall for decoration, or as a floor mat in a doll house. The weaving can be done on various sizes so experiment with different sizes. Also try weaving on various shapes of looms made from cardboard.



MASKS

NATIVE CANADIAN/AFRICAN

(moderate)

In many parts of the world, masks were used in religious ceremonies. Often the use of masks was combined with dances or other types of performances. Masks were used in Africa, Asia, Mexico, South America, and by Northwest Coast and other Canadian Native groups. Today masks may be seen at major festivals and costume parties. At some festivals, people dance through the streets in fantastic costumes and elaborate masks. For example: New Orleans has Mardi Gras which precedes the Lenten, or fasting, period before Easter.

MATERIALS:

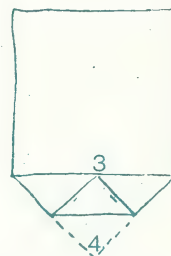
Medium to heavy weight paper, rubber cement, rubber bands (about 12 cm long), paint, construction paper, yarn

INSTRUCTIONS:

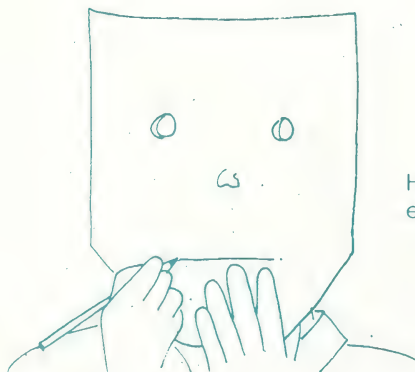
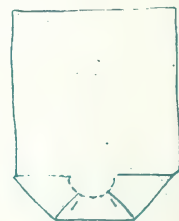
Cut paper into pieces about 30 cm by 20 cm.



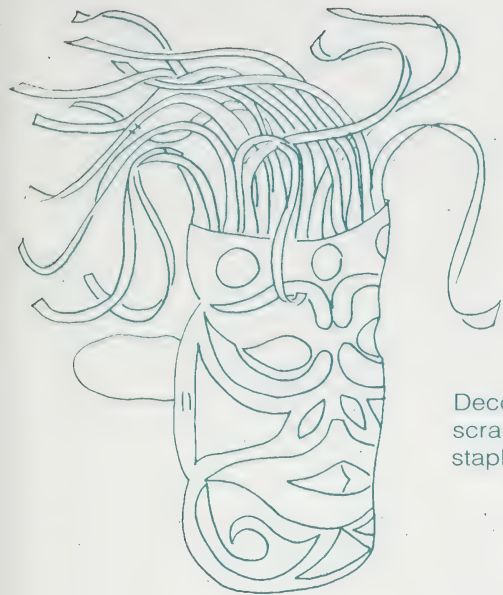
Fold up point 4 to meet point 3. Staple, as shown, to form a pocket.



Open this pocket and cut out a half circle to accommodate the chin.



Holding the mask up to the face, mark dots for eyes, nose and mouth.



Remove mask from face and poke scissors through the dots to cut out the eyes, nose and mouth.

Decorate the mask with paint and paper scraps. Cut a long rubber band in half and staple the ends to the sides of the mask.

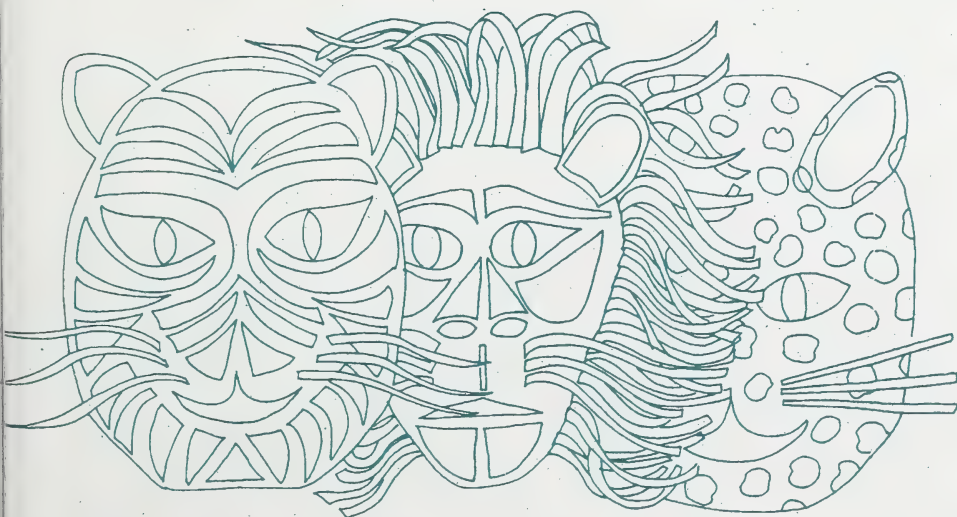
IDEAS:

Nature, animal, and tribal themes can be used to decorate the mask. A mask can also represent an imaginary hero or emotions. Bright and bold patterns are very effective. The mask can be worn to dances or special events where participants unmask at a special time. Performances can be created using the masks as props (for example, the retelling of Northwest Coast myths, African legends and other stories). Three dimensional masks can also be created with the papier mache: a wig form (covered with plastic) or a balloon can be used to mould the head shape.

Students may research various mask cultures and make masks in different styles.

Ask why people put on masks and what the masks represent.

ALTERNATIVE: Face painting is another form of masking and transforming one's "character".



CREST POLES

CANADIAN (NATIVE)

(moderate)

Crest poles, better known as totem poles, tell the story of a family or clan in the Canadian North West Coast Native culture. Each family believed in the power of one special animal whose encounter with humans, in mythological times, was the beginning of that family or clan. Often a carving representing this animal stood outside the family's traditional home. Some of the major clans are: beaver, raven, bear, killer whale, wolf and eagle. Crest poles were often carved out of cedar tree trunks which could be as high as 20 metres. Poles were often presented and raised at a "potlatch", which was a feast which was held to honour the person for whom the pole had been carved. During the traditional potlatch gifts were given away to the guests - the more gifts a person gave, the more powerful and honoured he was thought to be.

MATERIALS:

Five or six cardboard containers in graduated sizes (square or round), white glue, tempera paint, scraps of cardboard and construction paper, x-acto knife

INSTRUCTIONS:

Choose a nature theme for the crest pole - it can either be an animal, bird or even a plant.

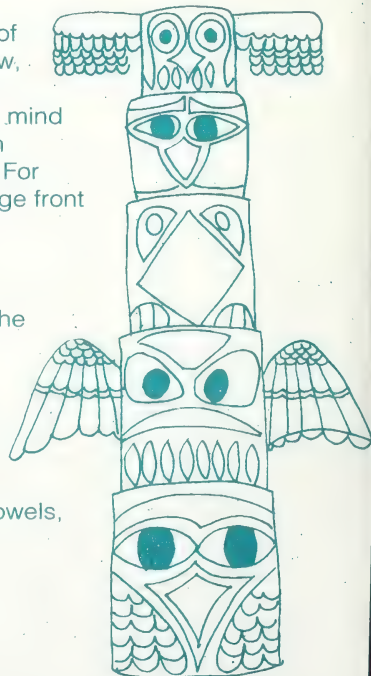
In groups, paint and decorate parts of each section with designs based on the chosen theme. Paint all sides!

Glue the completed sections together started with the largest and working up to the smallest box on the top.

After assembly, unify the totem by painting portions of each section a bright basic colour - black, red, yellow, blue or white. Add paper and cardboard cutouts of wings, claws, or whatever suits your theme. Keep in mind that the Natives often had stylistic conventions which included large eyes and big wide beaks or mouths. For example: Beaver was always represented by two large front teeth and a wooden stick in his paws.

IDEAS:

This is a long term project. Groups could research the style of Northwest art before constructing a pole. Large poles can be constructed with cardboard tubes thrown away by carpet stores. Papier mache can be used to create 3-dimensional features on such a pole. A "potlatch", or gift-giving feast, can be planned where the pole can be shown. Gifts could be handkerchiefs, ribbons, buttons, spoons, towels, cookies, candies etc.



ADINKRA CLOTH

AFRICAN (GHANA) (moderate)

Adinkra cloth, made in Ghana, is decorated with stamped designs. Traditionally the stamps are made from carved calabash and the stamp is dipped into a black dye made from the bark of a badie tree. Adinkra, the name of the dye, means "good-bye" and the cloth was originally worn when guests were leaving or at funeral ceremonies. Today designs are printed on bright coloured cloth for festive wear.

MATERIALS:

Cotton sheeting cut up into large squares (paper can be substituted for cloth if need be), large potatoes, knife (plastic or paring), water based fabric ink or liquid tempera paint, roller, cardboard.

INSTRUCTIONS:

Slice the potatoes into 2 cm slabs keeping the cut surfaces as flat as possible. Draw out a pattern onto one side of the flat surface with a ball point pen. Designs can be simple geometric shapes (circles, spirals, stars, flowers etc).

Cut out the design with plastic knives, table knives, or a nail file, leaving the part you want to print raised about .5 cm.

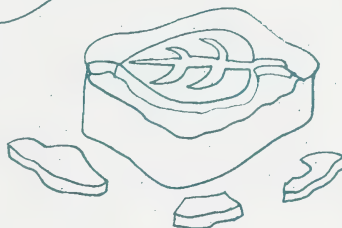
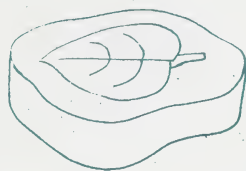
Squeeze paint onto a flat surface such as a piece of cardboard or a plate. Add a few drops of water to the paint and mix well. Use a roller to spread out paint into a thin layer.

Press potato stamp into the paint. Transfer the shape onto the cloth by pressing down with the stamp. Repeat as often as necessary to get an all-over pattern. It may be necessary to have a paper towel handy to clean up excess paint.

Let the paint dry.

IDEAS:

Styrofoam blocks can also be used to make stamps. Children can exchange stamps to create more complex patterns. Each piece of cloth created can be used as a part of a larger work, such as putting the pieces together for a quilt. Use brown package paper and stamps in various colours to create gift wrap paper. Students can also use this method to decorate T-shirts with permanent fabric ink.



ROPE DONKEY

EAST INDIAN

(moderate)

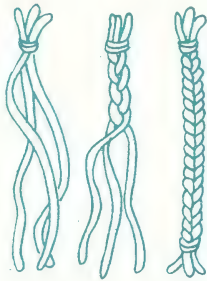
In many countries toys for children are made from common local materials. Toys made out of rope and shaped like animals are popular in Bangladesh, India and in other areas where jute, a fibre from the bark of a certain plant, is found. Jute rope is simply braided jute string.

MATERIALS:

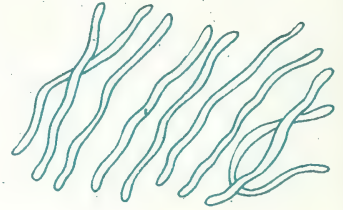
Jute (or other thick string), scraps of yarn, scissors

INSTRUCTIONS:

Cut nine lengths of string each about 60 cm long.



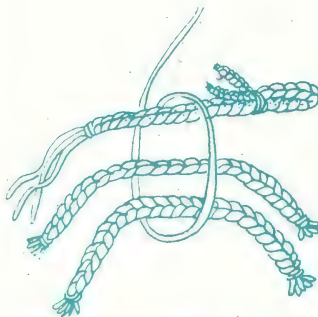
Take three strings, tie the ends together with a small piece of yarn. Tightly braid the three strings together. Tie the bottom of the braid with another piece of yarn. Repeat this step using three more pieces of string.



Braid the third set of strings stopping about 8 cm before the end. Tie off and then separate the strands of the string ends that are left.



Gather the strands together and then divide in half. Braid each half separately to form two mini braids. This braid will become the head and body of the animal.



Tie the loop to the "neck" with a piece of yarn. The two mini braids are left free to form the ears.



Bend back the end of the main braid with the two mini braids to form a loop.

This will become the head of the donkey.

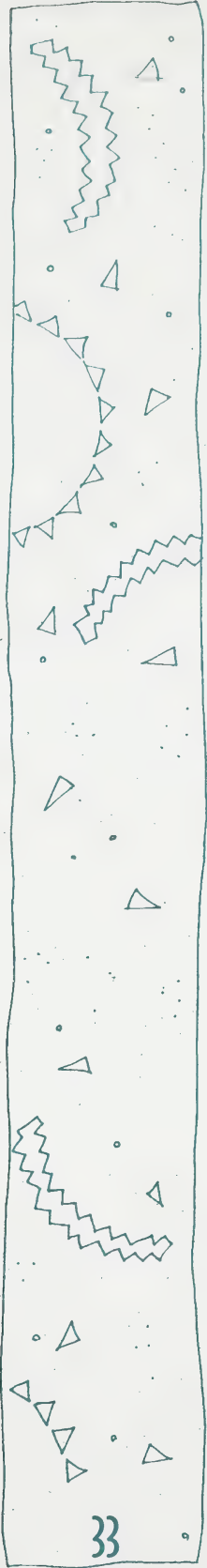
Take the other two braids and bind all three together with a piece of string to make the body of the donkey.

Wind brightly coloured wool round the body, several times, to make the saddle.



IDEAS:

Once the basic form is learned, you can experiment making other animal shapes. Try a turtle, a giraffe, an elephant! Create a menagerie or zoo of animals.



STANDING PEACOCKS

EAST INDIAN

(moderate)

On festive occasions throughout the year, East Indians decorate their homes in a variety of bright festive manners. These decorations are colourful traditional designs in which peacocks often appear.

MATERIALS:

Heavy drawing paper, thin cardboard or oak tag; tracing paper, transparent tape or glue, paint brush, tempera paint or coloured felt markers

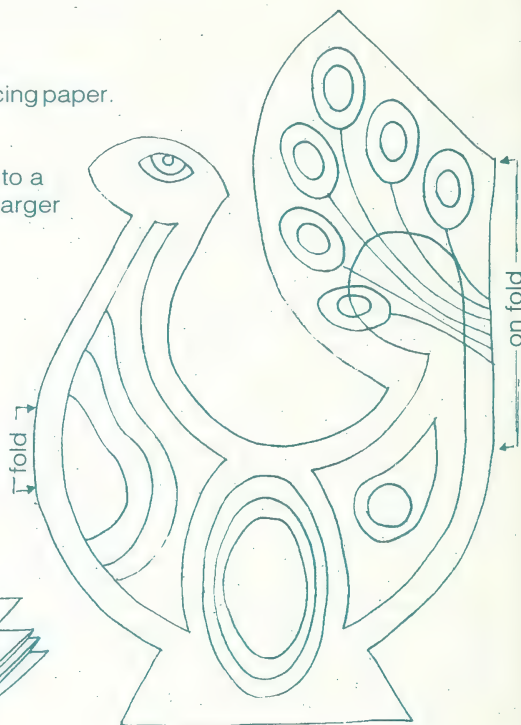
INSTRUCTIONS:

Trace the peacock pattern onto the tracing paper.

Cut the heavy paper or cardboard into a long strip. Fold into panels, slightly larger than the size of the pattern.

Transfer the design onto a single piece of paper and then transfer onto the back panel, peacock tail should be on the fold.

Cut out the peacock shapes. Paint or colour them with bright paint, crayons or felt markers.



Make more peacocks by repeating the above steps and attach extra panels together with tape. Display the finished peacocks by standing them upright on a table or desk, or hang them on the wall.

IDEAS:

Experiment with various other animal shapes. By making the design smaller, you can use them on a card. Give the card to a friend on a special occasion.



STAR WEAVING

LATIN AMERICAN

(moderate)

Star weaving is one of the oldest and well known forms of weaving. These colourful stars are found as far away as the south-western United States and Mexico to Africa and Asia. In the South Western Native culture they are called squash blossoms. In Latin America these weavings are known as "Ojos de Dios" or "God's Eyes". They are fun and easy to make and their colourful texture makes them very appealing to the beholder.

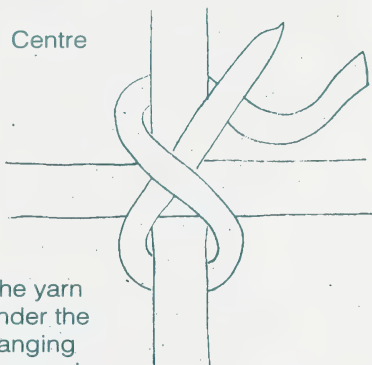
MATERIALS:

Colourful scraps of yarn, two straight smooth sticks (or dowels) of the same length and thickness, darning needle

INSTRUCTIONS:

Place one stick on top of the other at a right angle. Centre points of each stick should be together.

Take a length of yarn and lash the two sticks together in a figure eight pattern as shown.

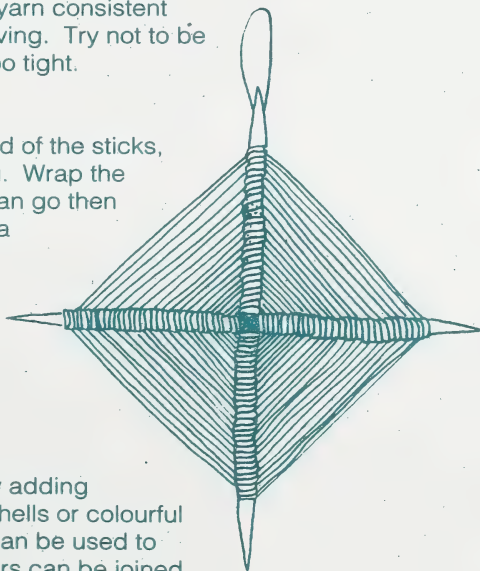


Weave the star by continually wrapping the yarn around, over and under the sticks. When changing colours, tie the new colour yarn to the old on the wrong side of the stick with a tight knot. Change colours often.

Keep the tension of the yarn consistent when weaving. Try not to be too loose or too tight.

When you are about 3 cm from the end of the sticks, you are ready to finish off the weaving. Wrap the yarn around each end as far as you can go then tuck off the yarn end under itself with a darning needle or with a tight knot.

With a small piece of yarn, tie a loop to one stick end. The star can be hung from the loop.



IDEAS:

You can decorate the star weaving by adding tassels, feathers, bows, buttons, seashells or colourful beads as ornaments. Novelty yarns can be used to create interesting texture. Several stars can be joined together to create different shapes and designs.



FRIENDSHIP FEATHERS

CANADIAN (NATIVE)
(moderate)

Friendship feathers are a contemporary craft, based on the Native tradition of giving a person eagle feathers to honour them and as a signal of status. Friendship feathers are a gift of respect.

MATERIALS:

Package of large natural coloured feathers, soft leather scraps, brightly coloured yarn, darning needle, medium size beads, scissors

INSTRUCTIONS:

Cut the leather into strips approximately 20 cm by 3 cm. Make two small slits into the leather, starting about 3 cm from one end. Make the second slit about 4 cm below the first.

Take a feather and insert the quill end into the top slit then thread through the second slit. Wrap the leather around the quill as tight as possible. Leave the ends of the leather hanging over the tip.

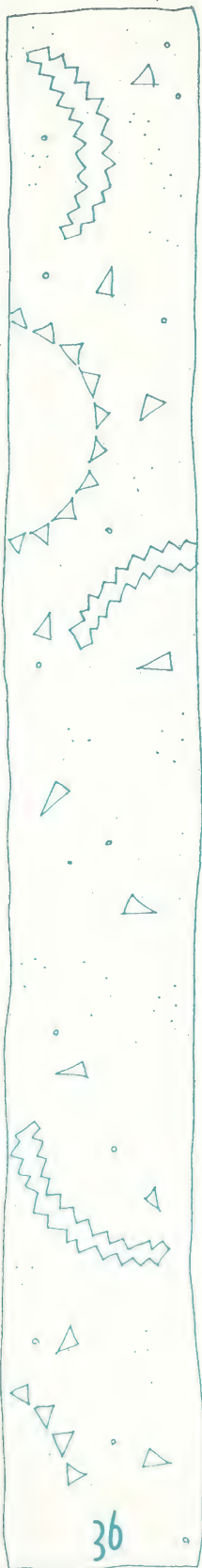
Using the yarn, and starting at one end of the quill, wind the yarn around the leather. Finish off by tucking the end of the yarn under itself with the darning needle.

Wrap several colours of yarn around the quill and leave the ends hanging as tassels. These tassels can then be braided and medium size glass beads placed on the end.

Cut the leather left hanging over the end into strips.

IDEAS:

Large simulated eagle feathers and leather scraps can be bought at craft or leather craft stores. Glass beads, threaded on a string, can also be used to wrap the leather. Give Friendship Feathers to special or honoured guests. Attach the feathers to your hair or clothing. Give a feather to a special friend.



COILED BASKET

CARIBBEAN/AFRICAN (advanced)

North American Natives have a long tradition of basket making, as have those from South America, Africa, and the Caribbean. There are different methods and materials used to make baskets. The coil method of basket making dates back centuries and is relatively easy to learn. Basket weaving, once considered a very limited art, is enjoying a new popularity among craftsmen and amateurs alike.

MATERIALS:

2 metres of .5 to 1 cm thick macrame cord (per small basket), short darning needle (large eye and blunt point), scissors, knitting yarn

INSTRUCTIONS:

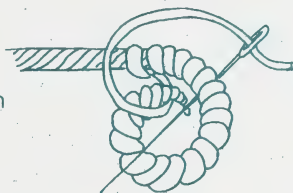
The basket coil is started in the centre of the base. Thread the needle with a 2 m length of yarn and double to back to get 1 metre.

Use the scissors to taper the end of the core cord by making it slightly pointed.



Wrap the cord tightly with yarn about 5 cm from the end.

Bend the end to form a tiny circle and, using the needle and yarn, stitch through the cord to hold the shape.



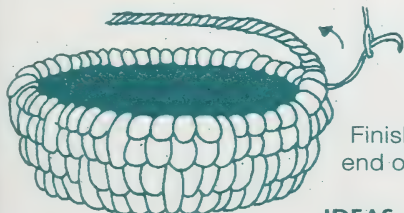
Hold the cord in one hand and use the other to wrap the yarn tightly around the cord material.



Every fifth or sixth turn use the needle to take the yarn around the inside coil to bind the shape together.



When the coil reaches the size you have decided for the bottom, simply begin to raise the core up slightly with the next circle. The sides can be made straight or curved in the same way.



No handmade basket is ever completely symmetrical, so don't try to be too precise.

Finish off the basket by tapering and wrapping the end of the cord material to the coil below.

IDEAS:

The thickness and length of the cord material can vary according to the size of the basket being made. Cord material can also be made by twisting lengths of cloth together. A bottle or vase can be used, in the beginning, to help determine the shape and should be removed before the basket begins to curve inward.



LUMINARIAS

LATIN AMERICAN

(advanced)

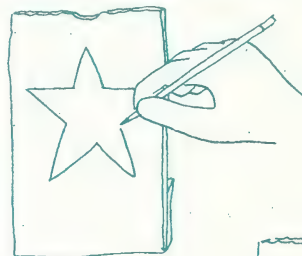
About two hundred years ago, luminarias were used as a form of light in Spain and Spanish speaking Latin America. Luminarias are still used today during the Christmas season where they are placed outside to light the pathway to the house for guests and the Christ Child. A Eastern European tradition uses candles and lanterns during All Souls Day celebration (November 1) to light and warm the spirits of the dead. Relatives often come to place candles and flowers on the gravestones in the cemetery. Paper bag luminarias are safe and practical.

MATERIALS:

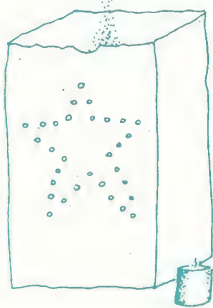
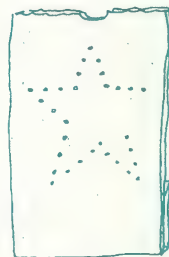
Large brown paper grocery bags with rectangular bottoms; scissors or darning needle, sand, tea light candles, pencil

INSTRUCTIONS:

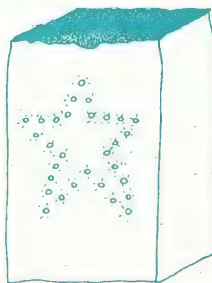
Lying the bag flat, and still folded, lightly draw out a geometric design or shape on one side of the bag. Designs can be: sun burst pattern, star, tree, bird, fish, or hearts.



Using the point of the scissors (or a darning needle), puncture or prick the paper bag with holes which follow the design. Keep the holes evenly spaced.



Open the bag and stand it up.
Fill the bag approximately 5 cm deep
(or one-quarter full)
of sand or fine soil.



Place a tea light candle inside the bag
in the middle of the sand bed. Press
down so that the candle is firmly set in
the sand.

The bag can be placed outdoors on a
porch, or make enough to line a
walkway. When it becomes dark, light
the candles carefully. A beautiful
display of lights will be the reward!

IDEAS:

NOTE: A tea light candle is also known as a votive candle. The best candles to use are those in metal cups.

Make one lantern for each guest to take home. Use many lanterns to set the mood for a storytelling experience. Try designs suitable for different times of the year (for example: Christmas or Easter themes). Luminarias can be made by painting the paper bags like stained glass with tempera paints or felt markers. Painted designs can then be outlined by pricking with a darning needle or scissors. Large shapes, such as hearts or stars, can also be cut out of the sides of the bag. All four sides of the bag can be used.

** REMEMBER TO BE CAREFUL WHEN WORKING WITH MATCHES. **



PAPER MAKING

CHINESE

(advanced)

The first people to make paper were the Chinese in 105 A.D. In the 6th century the Arabs captured the secret during the Battle of Samarkand. A thousand years later the art of making paper reached Europe and changed forever the history of our civilization. Paper is made from fibres such as wood pulp, weeds, bark, rags, celery strings, sawdust, and corn husks. Fibres must be mashed, melted, and reduced to pulp by pounding, boiling or beating. The result, once mixed with water, is called slurry.

MATERIALS:

Two wooden frames approximately 14 cm x 22 cm (see appendix), old glossy magazines, blender, large rubber tub, kitchen cloths (J-cloths), iron

INSTRUCTIONS:

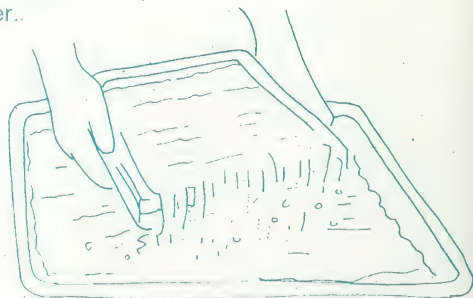
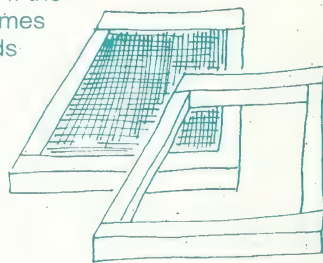
Tear up the glossy paper into little bits and put into blender. (Approximately four sheets is enough for one time). Add 3 cups warm water. Blend at moderate speed until you no longer see large pieces of paper. Pour the mixture, called slurry, into the large tub which is half full of warm water. Repeat 3 times.

Take the two frames and put the plain frame on top of the one with the window screen, screen side up. Keeping the frames perpendicular to the surface of the water, dip one edge of the screens into the water and then, slowly making the frames parallel to the water, completely submerge the frames into the slurry.

Slowly raise the frames up together. Gently shake the mould back and forth to get an even layer of pulp. If the layer of pulp does not look even, simply dip the frames back into the water, mix up the pulp with your hands and try again. Tilt the frames slightly and let the excess water drain from the corner.

Take off the top frame slowly. Turn the screen with the felted paper over on a dry cloth carefully. Once ten or so sheets are made and piled on top of each other they can be pressed between old newspaper by simply putting an old wooden board on top and having someone stand on them. This presses out the excess water.

Remove the sheets one at a time and place on dry cloths. Put another dry sheet on top. Iron at medium setting until dry.



IDEAS:

This activity is one way to recycle old glossy magazines. You can add small amounts of vegetable matter like orange peels, flowers, onion skins, coloured tissue paper, marigold seeds, or loose tea to the slurry while blending. NOTE: the less slurry in the tub, the thinner the paper will be. This recycled paper can be used for other projects or decorated and made into cards.

MAKING A WOODEN FRAME:

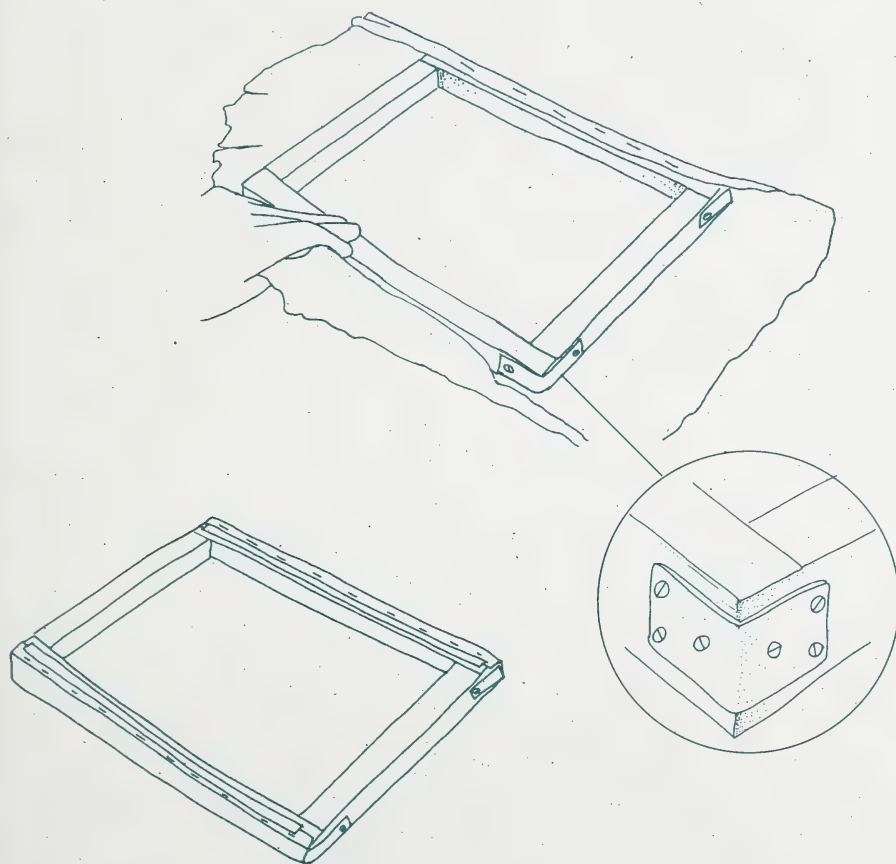
One set of frames can be shared between three students.

MATERIAL:

8 pieces of 1" x 1" (4 at 15 cm and 4 at 23 cm), window screen, duct tape, staple gun

INSTRUCTIONS:

Build two identical size frames. Cut a piece of window screen slightly larger than one of the frames. Cover one frame with window screen and use staple gun to staple screen to edges. Finish off the edges with duct tape.



For centuries, in countries such as Poland, Russia, Ukraine and Czechoslovakia, decorated eggs have been exchanged between friends during the Easter celebrations. The egg symbolized life and giving of the egg was a blessing for long life and health. Egg decorating is also found in England, Chinese, Austrian and German cultures. In North America the Pennsylvania Dutch and Moravian communities decorated hard boiled eggs. Each country, and culture, has a distinct style of decorating and symbols which are used. The art of Ukrainian decorated eggs, called pysanki (peh-san-key), is passed down from generation to generation, usually from mother to daughter. In North America today, egg colouring is a popular tradition around Easter, though the eggs are often hard boiled and eaten on Easter Sunday instead of saved.

METHOD 1:

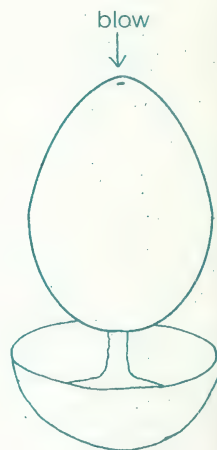
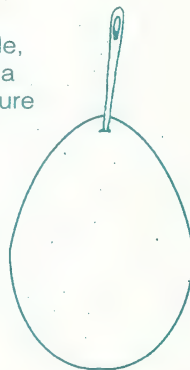
MATERIALS:

Fresh uncooked eggs, darning needle, small bowl, black fine tip pen, all purpose or poster paints, small paint brushes, wider rubber band, white pencil crayon, old newspaper

INSTRUCTIONS:

Blow out the eggs as follows: With the needle, make a small hole in the top of the egg and a slightly larger one at the wider end. Make sure the needle breaks through the inner membrane and use it to break the yolk. Gently stir the contents of the egg.

Hold the pierced egg over the bowl. Blow steadily and firmly through the small hole until the inside of the egg slips out into the bowl. You can use a straw, if necessary, against the smaller hole to help you blow.



Rinse the eggshell with water and allow to dry before using.

Plan out the design on paper.

Hold the egg gently but firmly. Paint one side of the egg a solid colour then, when dry, paint the other side. Background colours are usually dark red, wine, dark green, or black. Let dry.

Lightly draw the design out, with a white pencil, right on the eggshell. If using a belt design, use a rubber band to divide the egg up lengthwise and crosswise.



Paint the design with bright colours. Let it dry completely. A fine felt tip pen can be used to outline and fill in details.

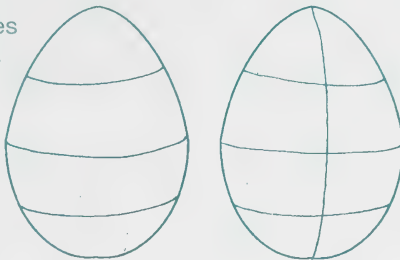
METHOD 2:

MATERIALS:

White raw eggs, clean jars for dyes, powder or liquid food dye (yellow, orange, light red, dark red, blue, green, purple, black), spoons, white vinegar, beeswax, candle, toothpicks, soft tissue, kistka (or kystka) (see illustration).

INSTRUCTIONS:

Start with clean dry eggs. Use a pencil to lightly draw simple designs onto the egg. Draw two lines vertically dividing egg into 4 equal parts. Draw a line horizontally around the egg to divide egg into 8 equal parts. A rubber band can be used to make lines straight.



Make the dyes in the jars using boiling water (1 1/2 cup). Add 1 Tbsp. of vinegar to help set the dye. Let cool.



Take the kystka, fill it with beeswax and heat it over the candle flame. Once the wax is melted, use the kystka to cover the parts of the design that are to remain white. Reheat and refill the kystka as often as necessary.

Once the wax is cool, use the spoon to hold the egg and gently lower it into the yellow dye. Check every few minutes until the right shade of yellow is obtained. Remove from dye jar and pat dry with tissue. Do NOT rub!

Use kystka to cover the areas to remain yellow. Paint green and blue areas in with a very fine brush or toothpick. Cover these areas with wax. Dip egg into next colour using the following order of dyes: red, purple and black. Black should always be the last colour.

Once finished let the egg dry thoroughly. To remove wax these methods can be used: (A) Heat a cloth or tissue in oven and wipe egg clean. (B) Hold egg over candle or oven element and wipe with a tissue or cloth as the wax melts. (C) Use hot water to soften wax and remove with tissue.

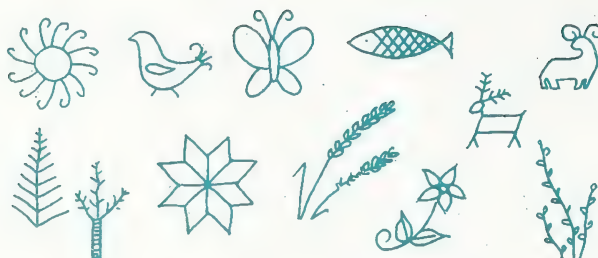
A thin coat of fast drying varnish may be applied to produce a glossy effect. Eventually the interior of the egg will dry up and become a hard ball.

IDEAS:

For beginners: limit to four dye colours only. Create your own personal designs based on your own culture. Experiment with different ways to decorate eggs (such as boiling in onion skins, wax resist using rubber cement and spattering etc). Give decorated eggs away as gifts. Share an egg with a friend.



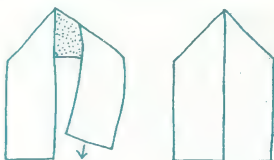
PYSANKI SYMBOLS



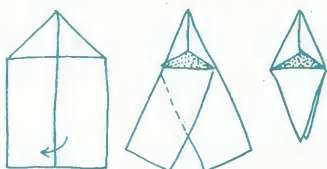
HOW TO MAKE A KYSTKA OR STYLUS:



Cut a strip of brass shim. (1/4" x 1 1/2")



Fold sides in and down to create shape at left.



Turn over and cross one end over the other.
Trim ends to a point.



Cut a slit in a 1/4" piece of dowelling. Insert the
brass spout and bend it down.



Wrap the end of the dowel tightly with wire.

Games & Sports

Where do the games and sports we play today come from? The origins of some games can be traced back to the history of civilization. Running games, tag games and ball games abound in many forms and under many names. Dodge ball, Kick the Can and Hopscotch are nearly universal to all cultures. The origin of marbles, as a children's game, can be traced back to ancient Egypt, roughly 3000 B.C. Tops can be found around the same time in Babylonia. The yo-yo can be traced back to the Philippines in the 16th century where it was used as a weapon similar to the Australian boomerang. Kites originated in China as military signalling devices around 1200 B.C. The Hula Hoop was the craze in the 60's in the United States, but hoop games can be traced back to 1000 B.C. in the Near East.

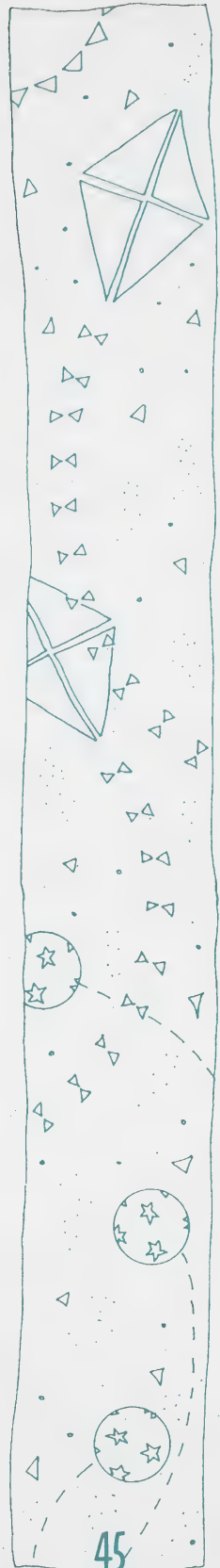
Board games can be found as far back as 3000 B.C in Mesopotamia. Chess is thought to have been devised by a Hindu living in northwest India in the late 5th century A.D. Ancient Persians also played a similar game. Checkers began in Egypt as a form of warfare training and was adapted and played by the Greek and Roman aristocrats. Parcheesi was invented in India as a game for royalty, around the 1570's, and is considered to be the third top-selling board game in America.

Children are also great imitators: they imitate what they absorb through the various informational mediums available today. Every generation has its heroes and many of these modern day action figures, fictional or real, are often incorporated into the games played on the playground. In the 1950's children pretended they were the Lone Ranger and Jesse James. In the 1990's children battle it out as the Teenage Mutant Ninja Turtles, the Mario Brothers or the Terminator. Traditional games are readily adapted to fit in this new perception of "reality".

Whether they be games of skill, imitative games or games of fun - wherever there are children in this world, and an empty park space, there will be games.

Ideas:

- ▲ Have students share games from their cultures with other students.
- ▲ Investigate the similarities of games from all cultures.
- ▲ Be aware of any students with disabilities in your group and adapt rules so that everyone can play. Change rules, if necessary, to games to ensure fairness.
- ▲ Ask students to explore the origins of popular contemporary games - like Scrabble or Monopoly. List all games that have originated in Canada.



SLOW MOTION RACE

NORTH AMERICAN

(easy)

This contemporary version of a traditional game is a race with a twist. Instead of being the fastest to cross a finish line, it is the slowest who wins! This game is fun because it takes all one's effort not to move too fast and allows for improvisation.

EQUIPMENT:

none

INSTRUCTIONS:

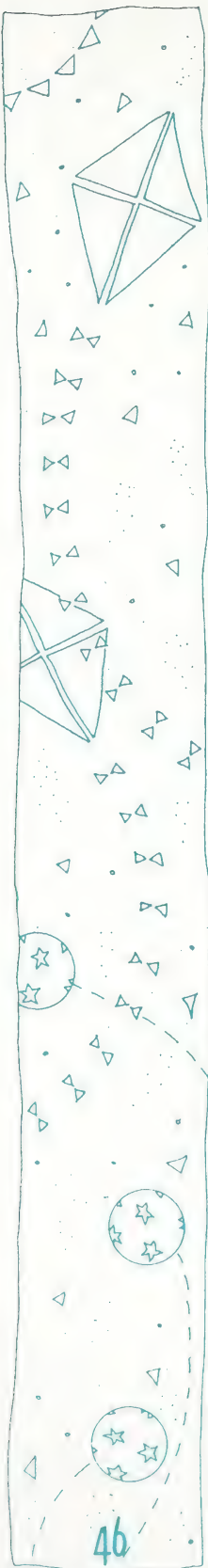
Everyone stands in a line. A finish line is chosen and drawn on the other side of the play area. The total distance should not exceed 20 meters. Keeping the play area small helps set a limit to the game.

The intent is to have a race where the winner is the last person over the finish line. The rules are to exaggerate the running movements (ie. knees up to the waist, longest stride possible) yet everyone must keep moving forward!

There is no such thing as standing still in this race! The race is finished when last person crosses the finish line. A time limit can be also set.

IDEAS:

Do a slow motion relay race or slow motion tag! Players can simulate trips and falls to add more dimension. Use this game as a warm up to other activities.



TANGRAM PUZZLE GAME

CHINESE

(easy)

During the 1800's, Chinese workers coming to North America brought this ancient puzzle game with them. A tangram is a tantalizing game made up of seven pieces - five triangles, one square and one rhomboid - usually made of wood. These various pieces are fitted together to make various designs or pictures. According to legend, over a thousand different designs can be made with the seven "tans".

EQUIPMENT:

To make the tans:

10 x 10 cm piece of black or white poster board, ruler, pencil scissors

Cut the cardboard into an exact square.

Use a pencil and ruler to divide up the square into the various shapes as shown. Cut the shapes out with scissors or an x-acto knife. Store the complete set of seven pieces in an envelope.

INSTRUCTIONS:

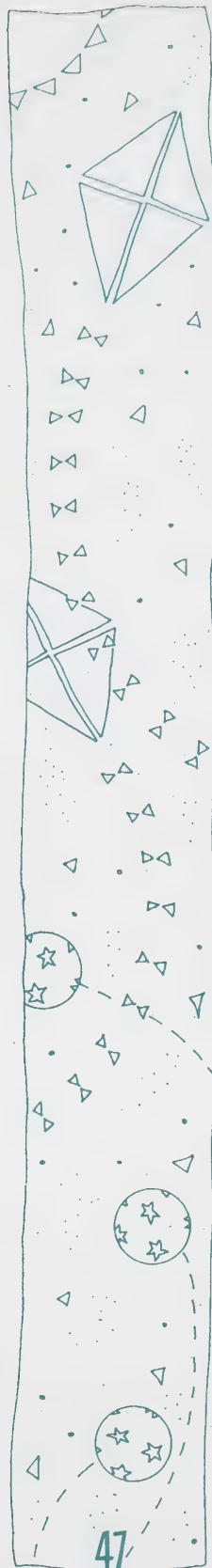
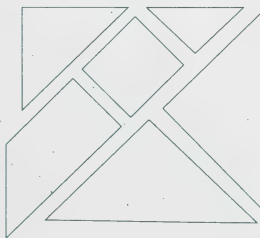
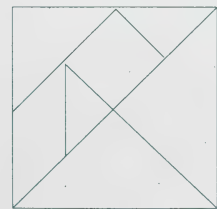
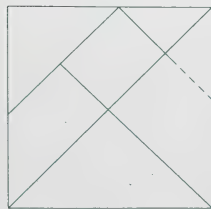
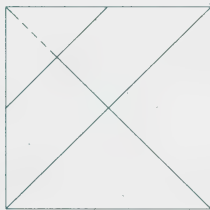
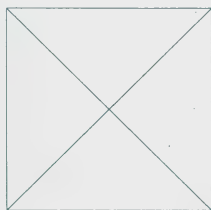
Each player receives a complete set of puzzle pieces.

Some or all seven pieces can be used in making designs. None of the pieces may overlap. Some suggested figures are: rabbit, bird, woman, dog, running man, cat, tree, sail boat, temple, etc.

The winner can be the player who has made the most number of original designs. A judge can also be appointed to see which player has made the best picture. A player can also use this game to challenge herself/himself by seeing how many designs can be created in a certain period of time.

IDEAS:

Investigate other puzzle game forms, including word puzzles.



HOPSCOTCH

NORTH AMERICAN

(easy)

Hopscotch has been played throughout history and in almost every country in the world. Ancient Roman soldiers first brought the game to Britain and other corners of their vast empire. It has few rules which make it easy to learn and easy to pass on. It begins with a pattern drawn with chalk on a sidewalk or traced into the dirt with a stick. The basic idea is to throw an object (a stone, lagger, potsy, puck) into the pattern and then to hop through the squares (or boxes, beds, steps, nests) of the pattern and back again without touching the lines with either feet or hands.

EQUIPMENT:

Chalk, puck (a stone or bottle cap will do)

INSTRUCTIONS:

Mark the pattern of the hopscotch board onto a sidewalk or any large concrete area with the chalk.

Standing outside square 1, throw the puck gently onto the square. The trick is to throw the puck lightly so it does not jump squares.

Hop on one foot through the pattern and back to the square 1, making sure to hit every square. When you reach square 2, pick up the puck, and then hop out again. The only time you may put both feet down at the same time is in the double squares (2 and 3, 5 and 6, 8 and 9). To turn around at the end of the pattern, you must jump up, turn around in the air and land facing the front. REMEMBER: You are allowed to step into every empty square except that where the puck is!

On your second turn (after all other players have completed their first turn), toss the puck onto square 2. When the puck is in a double square, you cannot use that square to land on. Pick up the puck as you hop back out of the pattern.

Repeat for every numbered square in sequence. Remember: it does get tricky to throw the puck without it bouncing once you reach the higher numbers! If you miss the square when tossing, you have to start again from the beginning. If your hands or feet touch a line, or you miss a square, you lose your turn.

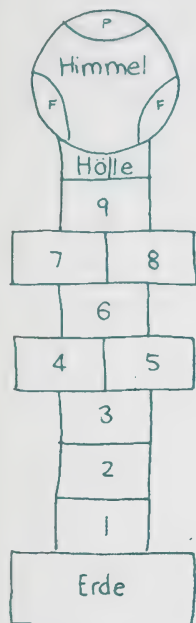
The first player to toss the puck and hop successfully into and out of all the squares wins.

IDEAS:

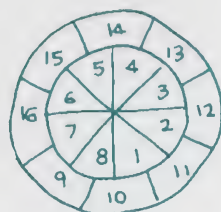
Ask you group to see if they know other forms of hopscotch. Learn the patterns and rules for similar games from other countries (see illustration for examples of patterns). Have friendly competitions to see who can invent the most original pattern and who is fastest.



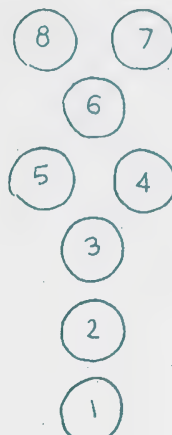
Here are some examples of Hopscotch boards found in different cultures:



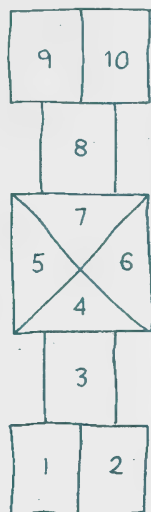
Germany



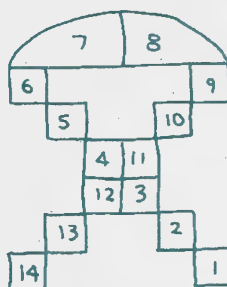
France



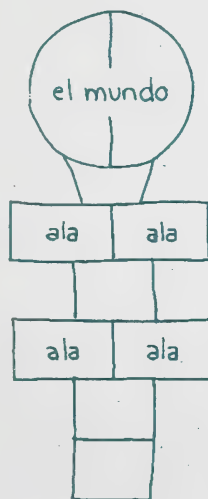
Nigeria



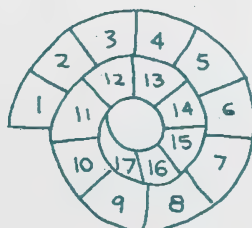
United States



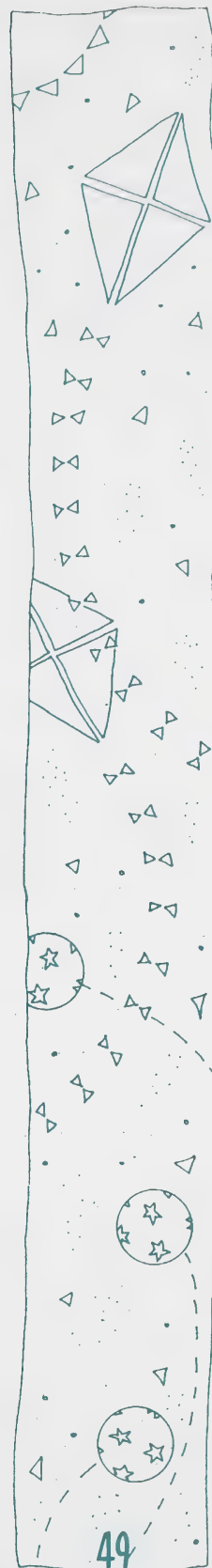
Italy



El Salvador



France



PINATA

MEXICAN

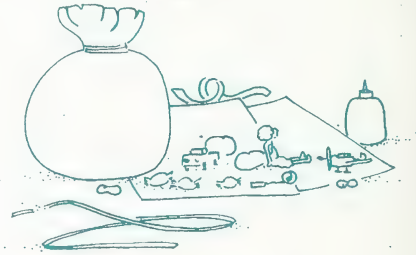
(easy)

During Christmas in Mexican villages the villagers celebrate the "Posada". Children and families travel for each of nine nights to nine different homes in a candlelight procession. On the ninth evening, after a religious ceremony, a Pinata is hung for the children.

The tradition of pinata is also found in other Spanish speaking cultures in Europe and Latin America. The pinata, a brightly coloured figure made of papier mache or clay, is usually filled with oranges, peanuts, and pieces of sugar cane and candies. The breaking of the pinata at Christmas is done to ensure the prosperity for the coming year. Two people hold the pinata slightly out of the reach of the participants. The smallest child is blindfolded, given a stick, and is told to try and break the pinata. Every child is given a chance to hit the pinata until it breaks open. Everyone shares in the treats that are released.

MATERIALS:

Large heavy weight brown paper bag, various hard candies, oranges etc., coloured tissue paper or paint or felt markers, glue, string, a stick.

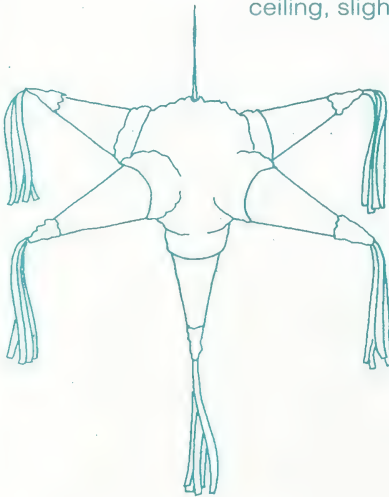


INSTRUCTIONS:

You can paint, colour with felt markers, or glue tissue paper squares all over the brown paper bag.

Fill the bag with candies, small toys and other surprises.

Tie the bag shut with string. Hang from a stick, or from the ceiling, slightly higher than the tallest child. Two people can also hold the pinata, suspended from a string, by standing on two chairs.

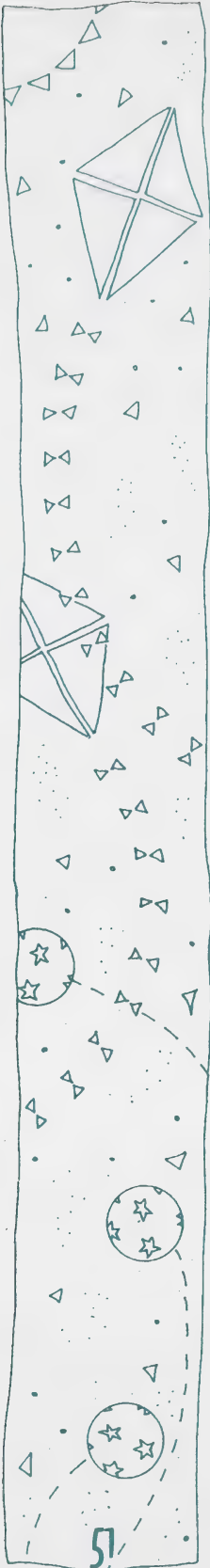
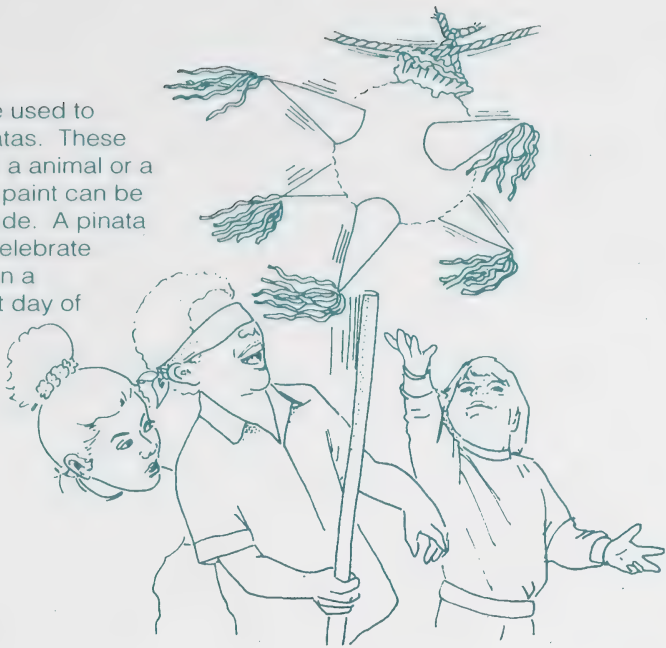


Blindfold the first person, spin them around and let them take a whack at where they believe the pinata is. Every child gets a turn until the bag breaks open.

NOTE: All children should stand a safe distance from the blindfolded person to avoid being hit by the stick!

IDEAS:

Papier mache can also be used to make more elaborate pinatas. These can be shaped like a star, a animal or a flower. Coloured tissue or paint can be used to decorate the outside. A pinata party can be planned to celebrate any special occasion, even a child's birthday, or the last day of a program.



HAND CLAPPING

EUROPEAN

(easy)

Clapping games and chants are popular in a variety of cultures from African and Asian to European and North American. The rhymes used in clapping games have beginnings in the past but are constantly reshaped and adapted by each generation of children. Usually done in 2/4 or 4/4 time, clapping games are a game of skill and are meant to go faster and faster until someone misses or falters on the beat. A great resource for hand clapping chants and singing games found in North America can be found in Edith Fowke's "Sally Go Round the Sun".

OBJECTIVES:

To say or sing chants combined with different clapping patterns, going faster and faster, until a beat, clap, or word is missed.

CLAPPING PATTERN 1:



1. Clap hands together.



2. Clap hands with partner, both palms together.



3. Clap own hands together.



4. Clap left hand to partner's left hand, clap own hands together, then clap partner's right with your right.



5. Repeat Step 4.

CLAPPING PATTERN 2:

1. Cross hands over shoulders.
2. Slap knees.
3. Clap own hands together.
4. Clap partner's left hand, clap own together, then partner's right.

VERSE:

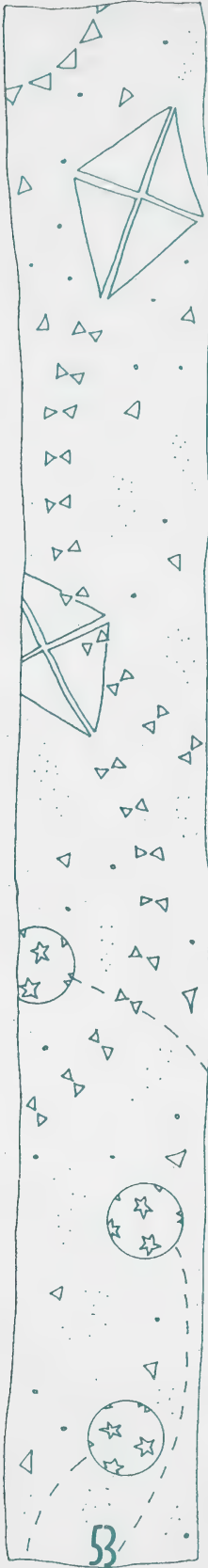
Miss Mary Mack, Mack, Mack,
Dressed in black, black, black,
With silver buckles, buckles, buckles,
All down her back, back, back.

She asked her mother, mother, mother
For 50 cents, cents, cents
To see the ele-phants, elephants, elephants
Jump over the fence, fence, fence.

They jumped so high, high, high
They reached the sky, sky, sky
And never came down, down, down
Til the first of Ju-ly, July, July.

IDEAS:

Learn and play word games and hand clapping games in other languages. Invent your own clapping patterns.



RIDE UP HIGH, O UNCLE

LEBANESE (easy)

Games of tag are common to all cultures around the world. The tag game usually requires many players and much enthusiasm! This version is played in Lebanon.

OBJECTIVE:

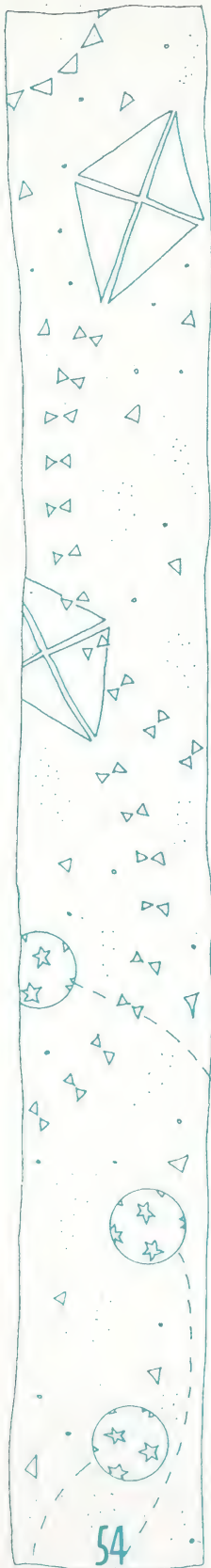
Players must take care not to be tagged.

RULES:

One player is chosen to be "It".

The other players scatter, and "It" tries to catch one.

Any player about to be caught can save himself if he can step up onto something - a rock, a stair, or any other place that is higher than the play area. He must yell out: "Ride up high, O Uncle" while standing high. Any player caught before he can step up becomes "It".



CAT'S CRADLE

ASIAN/OCEANIC

(moderate)

String games are found all over the world and are derived from popular ancient games of skill. String designs were often created for pleasure, artistic expression or as an aid to storytelling. Tea traders in Asia during the 17th century learned how to do string games and brought the skill back to Europe and England. Some early Native cultures believed the string patterns created during the playing of string games were magical.

EQUIPMENT:

A length of string approximately 1 m, tied at the end with a strong knot.

INSTRUCTIONS:

Take a length of string fastened into a circle. Put the string behind your thumbs and little fingers, so it crosses your palm. Now put your index finger under the string lying in front of your left palm. Then put the string lying in front of your right palm. Draw both hands apart.



This is the basic "Cat's Cradle". Most string games are played by two people who take turns in lifting off the loops of strings from each other's hands.



To keep going simply pinch and pick up the X's and pull them over, under, or in between the straight side strings.



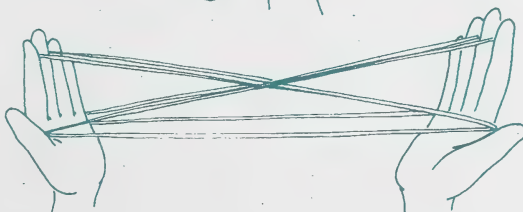
The person who cannot make any more patterns, or tangles the string, loses.

To stop, simply let go.



IDEAS:

Try to create your own magic with the string. Experiment with various patterns shown or invent your own.



ROCK, SCISSORS, PAPER

JAPANESE (moderate)

This hand game is found all over North America and can be traced back to a similar game in Japan called "Jan-ken-pon". In Japan, it is used like "eeny, meeney, miney, mo" in selecting an "It" for another game. It is also considered a strategy game. This game can be played in various ways and can involve from two to 30 players.

EQUIPMENT:

Just your hands!

INSTRUCTIONS:

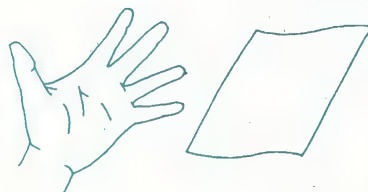
Learn the three symbols involved :



"Rock" (a clenched fist)



"Scissors" (two fingers out like scissor blades)



"Paper" (flat hand with fingers together, palm down)

The order of dominance is :
Rock breaks Scissors
Scissors cut Paper
Paper covers Rock

VERSION ONE (FOR 2 - 3 PLAYERS):

One person acts as the "Changer", whom the other two players must beat with their symbols. On the count of three, each player "throws" a symbol with their hands. Winner is determined by the "Changer" according to the order of dominance above. Points are given to the winners. A limit of points can be set in order for a winner to be declared (ie. first to reach 20).

VERSION TWO (TEAM GAME):

Divide a playing area into two equal halves. Have the centre line and the two end lines clearly marked. Each team decides beforehand on which symbol they will use and then go to line up at the opposite sides of the centre line.

Leader will say 1-2-3 and on three the teams must "throw" its symbol. The team which has the winning symbol must chase the other. The other team members must be tagged before they cross their end line. A tagged player must join the opposite team.

FOX IN THE HOLE

CANADIAN (INUIT) (moderate)

This game is derived from tag and is played in Northern Canada. Similar tag games are found in many cultures. This game is also known as "Fox and Hound" or "The Rabbit and the Fox".

EQUIPMENT:

None

INSTRUCTIONS:

Everyone can play. One player is chosen to be the "fox" and another is the "hound".

All others stand around the playing field, facing a partner and holding hands so that their arms make a circle between them. They are the "Holes" or safe zones for the fox.

The hound chases the fox around the area. Safety for the fox can be found in the middle of a "hole". When a fox enters a "hole" the person that the fox has his or her back to becomes the new fox and must race away before the hound catches up. The original fox becomes the new partner.

When the hound catches a fox they switch roles. After five minutes, if the hound has not caught the fox, a new hound is chosen. This game is played very fast.

IDEAS:

This game can also be played in the shallow end of a swimming pool. Two foxes are then used as quarry.



WORDSMITHING

IRISH

(moderate)

Word games are popular in many cultures but the Irish People are well known for their merry use of word and wit. They would spend their evenings with humour in contests of poems, stories, and tongue-twisters.

OBJECTIVE:

The objective is to outdo one another in skill and verse: to see which player entertains his audience best.

Try these tongue-twisters:

Fat dogs frying fritters and fiddling ferociously.

Slippery seals slipping silently ashore.

Silent snakes slithering slowly southward.

The skunk sat on a stump and thunk the stump stunk.
But the stump thunk the skunk stunk.

Swan, swim over the sea.
Swim, swan, swim!
Swan, swim back again.
Well swum, swan!

Wise wives whistle while weaving worsted waistcoats.

How many cans
Can a canner can
If a canner
Can can cans?
A canner can can
As many cans
As a canner can
If a canner
Can can cans.

This ancient toy from New Zealand helps Maori dancers of New Zealand keep the rhythm in their dances and songs. In another part of the world, the Argentinians use a similar object, called a "bola", to catch cattle for branding. The "bola" (bow-lah) is made of leather and has several tails. Manipulating a "poi" (poy) requires skill. The trick is in the movement of the wrists. Twirling the "pois" is much like performing the Chinese Ribbon Dance.

MATERIALS:

Old panty hose, coloured cellophane, string or raffia

INSTRUCTIONS:

Roll old panty hose into fairly tight balls of about 8 cm in diameter. Make 2 balls to produce a pair of "pois".

Cover the balls with coloured cellophane, wrapping well so that the panty hose is hidden. Leave 10 - 12 cm of cellophane extending over the top of the balls:

Take 3 strands of string of the same length - about 6 metres long and knot then firmly at one end.

Braids the strands together very tightly. Make a knot at each end.

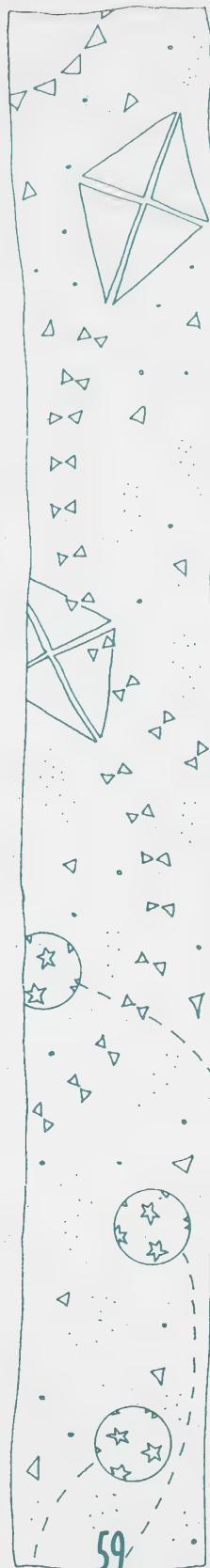
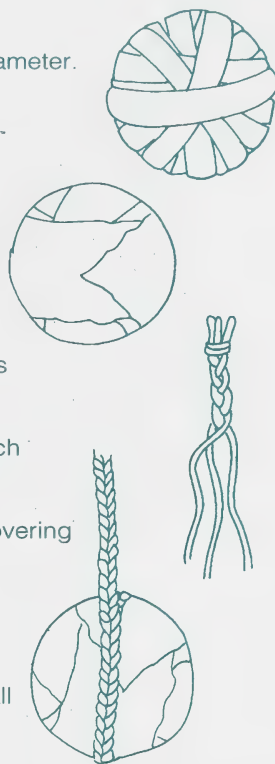
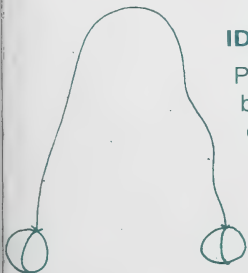
Insert the end of the braided raffia inside the cellophane covering the panty hose ball.

Firmly wind the string around the top of the ball so that the braided raffia is firmly attached to the ball.

Insert the other end of the braided raffia into the second ball and attach in the same manner.

IDEAS:

Practice twirling one pair in a circular motion. Once you get better, try holding a pair in each hand and try twirling in opposite directions. Once you have accomplished this, try it with music and do simple side steps while swaying your hips. It is not as easy as it sounds!



BALL TAG

CANADIAN (NATIVE)

(moderate)

This game is played by Native children to improve their skill and speed. Traditionally this game was played to prepare the children to be good hunters. The traditional ball used was made of grass packed tightly together. A similar game is firmly entrenched in North American folklore as Dodge Ball.

OBJECTIVE:

The players must move quickly and alertly in a circle so as to avoid being hit by the thrown object.

EQUIPMENT:

A large ball, partially inflated.

RULES:

NOTE: A partially inflated ball stops the ball from bouncing too far for the person in the middle to retrieve it.

Players stand about one metre apart in a large circle. The circle faces one player in the centre who has the ball.

The players run around in the circle as quickly as they can, keeping the same distance apart. The player in the centre tries to hit one of the running players with the ball.

The players may dodge, duck, or try to avoid the ball, but they cannot stop running and they must not stray out of the circle.

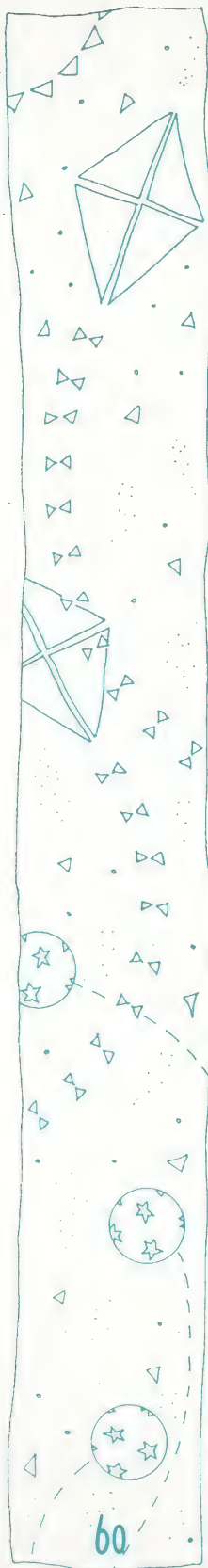
As soon as a player is hit, he joins the leader inside the circle and helps throw and collect the ball.

The last player remaining running past in the circle is the winner and the next ball thrower.

IDEAS:

By only partially inflating the ball, injuries can be avoided. Try this game with a Ooppee ball! (An Ooppee ball has a pouch of water inside that causes it to be erratic in its flight).

The participants can be given a physical challenge such as hopping on one leg or flapping their arms.



KICK THE CAN

BRITISH

(moderate)

Originally called "Tin Can Tommy" this British game began during the mid 19th century, when the use of tin cans were introduced and heavily used. The noise of the tin can crashing became very important to the enjoyment of the game. This game is also found in many other countries : in India it is "Esha Desai", in Holland it is "Burkuit", in Sweden "Paven Bannlyser", in Japan "Kankai" - but the game is the same. The objective is always to keep "It" from capturing any players while they try to free those already caught.

EQUIPMENT:

1 tin can (or a "dead" ball)

INSTRUCTIONS:

One player is chosen to be "It". He draws a circle on the playing field to be the home base and puts the can in his home base. "It" closes his or her eyes and begins to count to fifty, all others players run and hide.

"It" then goes out to look for the hidden players. When a hidden player is found, both of them run for the tin can. If "It" tags the can first, she says " 1, 2, 3 " and names the player. That player is now in "jail".

The jailed person must now stand near the home base in full view of the others.

If a player reaches the can before "It", he/she can release any prisoner(s) by kicking the can out of its home base.

"It" must place the can back on the home base and count to 50 before he can go out to find more hidden players.

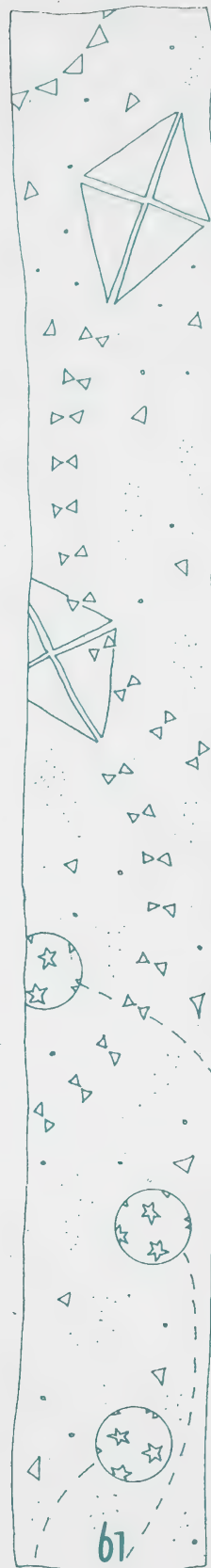
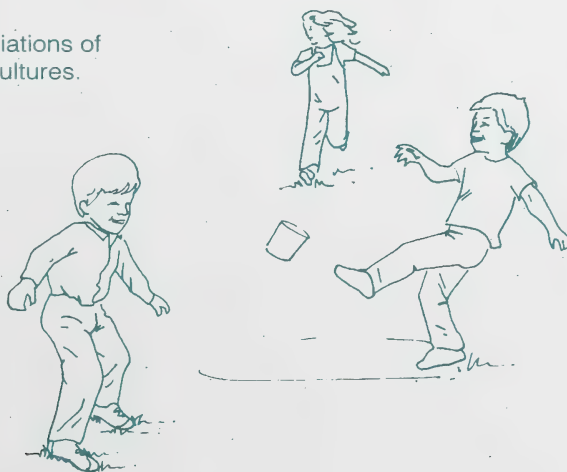
When "It" goes to look for more players, the captured person can be freed by another player who can reach and kick the can without being caught.

The problem for "It" is leaving the can while he either runs out to capture, or runs back to check that prisoners have not been released.

A time limit can be set in order to change who is "It".

IDEAS:

Let the children explore variations of "Kick the Can" from other cultures.



THE HAWK & THE RABBITS

EL SALVADOR
(moderate)

"El Gavilan, La Coneja, y los Conejos", translated means "The Hawk, the Mother Rabbit and the Rabbits", is the name of this team game from El Salvador. Played indoors or out, this game can be played by up to 20 to 30 players who are divided into two teams. It is usually played with a time limit.

EQUIPMENT:

chalk (to mark out play area and sections)

SET UP:

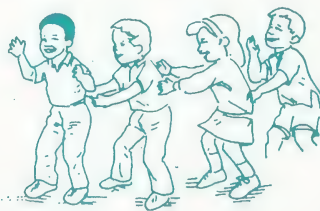
A circle is drawn onto the playing field and divided into 2 parts, each half is marked in 4 parts and numbered as shown.

INSTRUCTIONS:

Each team plays in one half of the circle. Two players are chosen as the "gavilan", or hawks, who begin outside the circle, one on each half of the circle. The other players stand in two columns and grasp each other by the waist. The person at the front of each column is the "coneja", or mother rabbit. The other players in the column are the "conejos". When the mother rabbit moves, the rabbits behind her must also move and not let go. The hawk tries to enter the circle and catch the last rabbit in line. The mother rabbit tries to protect the rabbits behind her with open arms, refusing passage to the hawk. The hawk cannot pass the mother rabbit. If the hawk catches the last rabbit, he can carry away the number of rabbits equal to the number of the section of circle the rabbit was caught in. These captured rabbits now become "gavilanes" or hawks.

The hawk continues to catch the rabbits for a specific time limit, which is usually 10 minutes. Those who are left after the time limit expires are the hawks in the next game.

The rabbits cannot leave their half of the circle. The hawk can go around the half of the circle and tries to enter, but if he is touched by the mother rabbit, he must go back out of the circle and start again. The mother rabbit must always try to be face to face with the hawk, keeping herself between the hawk and the rabbits behind her.



FOUR SQUARE

NORTH AMERICAN

(moderate)

This popular playground game is found all over North America with a few variations in rules. The origin of Four Squares is unknown, but similar ball games can be found in many cultures around the world. This fun and informal game can be played by any number of children and is often found in school play grounds where the lines in concrete sidewalks are used as part of the squares.

EQUIPMENT:

Volleyball or equivalent sized ball, chalk or string to mark out playing areas

INSTRUCTIONS:

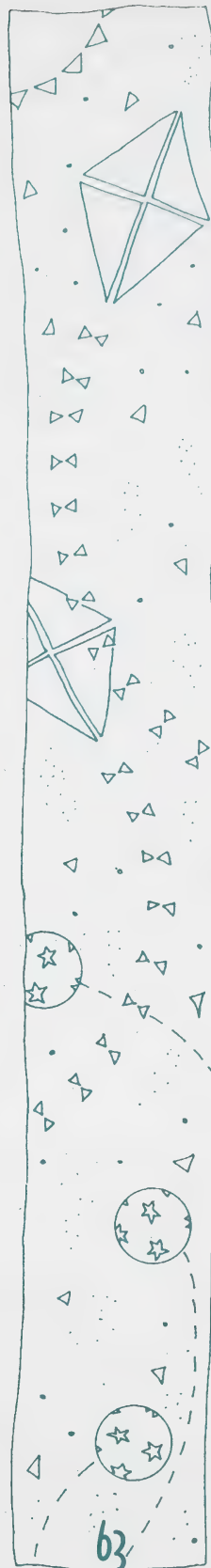
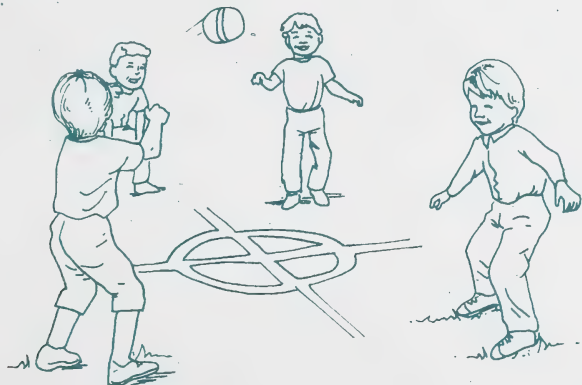
Four squares are drawn out on the play field, approximately 2.6 m by 2.6 m. The four squares are marked A, B, C, D in a clockwise pattern. One player stands in each square. A waiting line for all other players is formed to one side near square D.

Player in square D starts the game by bouncing the ball once then striking the ball, with one or both hands only, towards one of the other squares. The receiving player must keep the ball in play by hitting the ball before it bounces a second time and directing it to any of the other squares.

Play continues until one player fails to return the ball or fouls. Fouls can be: hitting the ball with the fist or any part of the body except the hands, missing a square, landing the ball on a line, hitting the ball overhand.

Any player who fouls must leave the game and move to the end of the waiting line. The other players all advance to the next square up (C to B, B to A etc.) while the new player, from the front of the waiting line, starts in square D.

Game can continue indefinitely or a time limit can be set.



OWARE GAME

AFRICAN

(advanced)

"Oware", or "Mankala", is played in Africa. When a caravan stopped to rest, people would scoop out 12 holes in the sand and play with stones or bones. Today small boys play at noon when the weather is too hot for more active games.

TO MAKE THE BOARD

MATERIALS:

Two empty egg cartons, tape, 40 buttons, beads or small marbles (all should be about the same size and shape: roughly 1 mm to 1 cm in diameter)

INSTRUCTIONS:

Cut off and throw away the lids to the egg cartons.

Take one egg carton and cut 2 egg cups from it. Attach one of these egg cups to each end of the second carton with sticky tape. This is the "Oware" board.

TO PLAY THE GAME:

OBJECTIVE:

The game is played by two people. The objectives is to collect the most buttons or marbles, called "hasa".

RULES:

One player (B), sets up the board, randomly putting no less than 2 and no more than 5 hasa in each of the 12 cups. He must use up all 40 hasa. The number of hasa in each hole does not have to be the same.

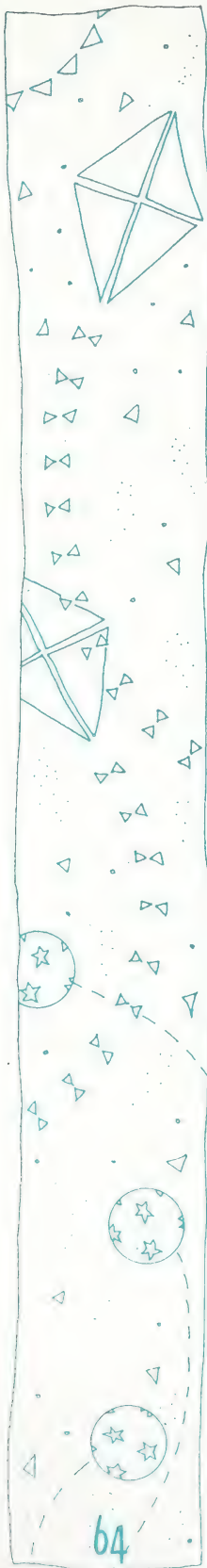
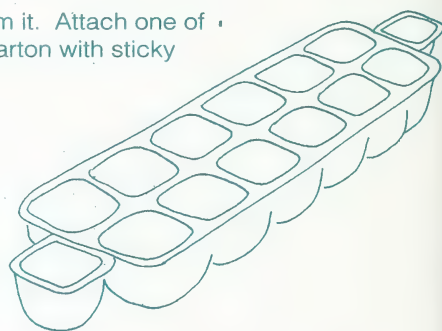
The other player (A) starts from his starting hole. This will be the hole closest to him on his right. He picks up all the hasa in this hole and, starting with the next hole to the right, drops 1 hasa into each successive hole. When he drops his last one in, he checks the number of hasa in the last hole. If it now contains 2 or 4 hasa, Player A takes all the hasa in the hole on the opposite side of the game board and puts them into in his cup in front of him. These are the hasa he has won.

Player A continues playing around the board by returning to the last hole into which he originally dropped the last hasa. He picks up all the hasa in this hole and continues around the board, dropping one in each hole until he gets to the last hole. Then he checks again to see how many hasa are in this last hole. If there are 2 or 4, again he wins all the hasa in the opposite hole. He continues playing until he drops his last hasa into an empty hole. When this happens it is the end of his turn. Note that the play always continues counter clockwise.

The other player (B) starts from his starting hole which will be the last cup on his right, and continues around the board with the same procedure as A. Any hasa he wins, he places into the B-home cup.

On each turn, begin at the staring hole unless it is empty. In this case, begin at the first hole to the right that does not contain any hasa, picking up and dropping into each hole as before.

When too few hasa remain to be able to win any more, the game is finished. Each player counts up the hasa in his cup and the one with the most wins.





Oware Board Set Up for Play

Player A Starting Hole



5 Hasa from Starting Hole

1



2

This last hole contained 4 hasa, so A wins the hasa in the opposite hole. A continues play with the 4 hasa from the last hole.

This last hole contains only 3 hasa, so A does not win any hasa on this play, but still continues play with the 3 hasa from this hole.



3

This last hole was empty, so A's turn is over.



4

Player B Starting Hole

VARIATIONS:

The number of hasa in each hole can be varied with each game.



KITE MAKING

CHINESE

(advanced)

The Kite Flying Festival is an annual event in China, Japan, and Korea. Large elaborate kites are often built, usually just for this one festival. Teams are organized to fly the large kites which can be up to 30 feet high. Kites are painted with bats, flowers, butterflies, scorpions, fish or dragons. In Korea, kite battles are organized where the competitors attempt to cut down the opposition's kites. In China it is believed that the first kite was used in winning an important battle. The best time to fly kites is in the spring and summer when the wind blows the hardest.

MATERIALS:

Plastic bags, coloured tissue paper, crepe paper, rubber cement, masking tape, 1.24 m dowels (3 mm in diameter), kite string

INSTRUCTIONS:

Cut the 1.24m dowel into two pieces. Each should be approximately 91 cm long. Soak the dowels for 1/2 hour before using.

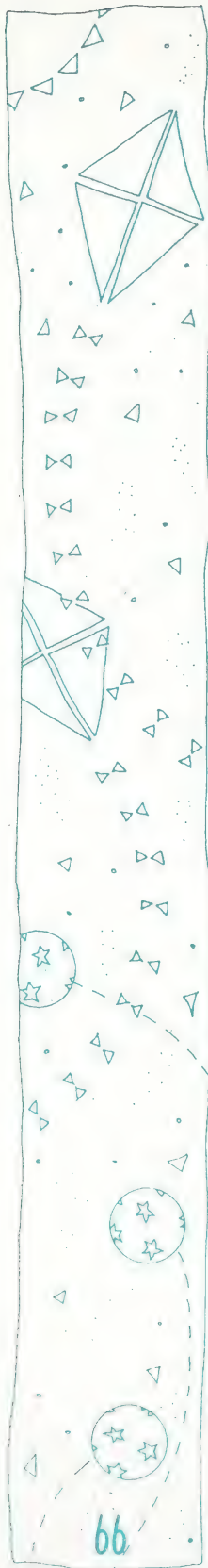
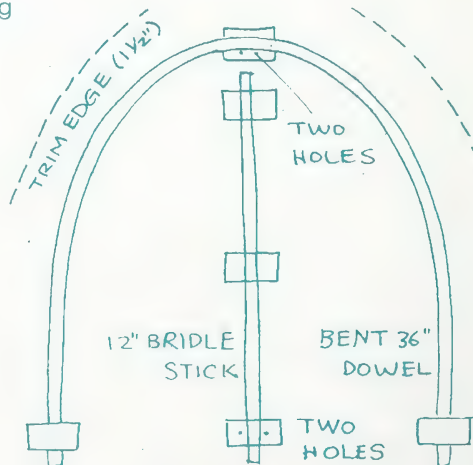
Bend one wet 91 cm dowel to fit within an 46 cm x 46 cm plastic square. Allow for a 4 cm seam allowance outside of the dowel. Tape dowel down at the two ends and top. Centre a 30 cm dowel (the bridle stick), and tape securely to plastic.

Trim seam around bent dowel, allowing for the 4 cm edge. Apply rubber cement to plastic on each side of dowel. Fold over seam and press until dry. Alternatively you may use masking tape.

Design face of kite by thinking of how the kite will look when moving through the air. You can use many coloured shapes, lines or symbols. Cut a length of crepe paper for the tail and glue, or tape, to the bottom center.

Puncture holes 1.5 cm apart through the tapes at top and bottom. Attach a 60 cm length of string, making sure knots are in front.

Attach the kite string to the bridle string above the halfway point.

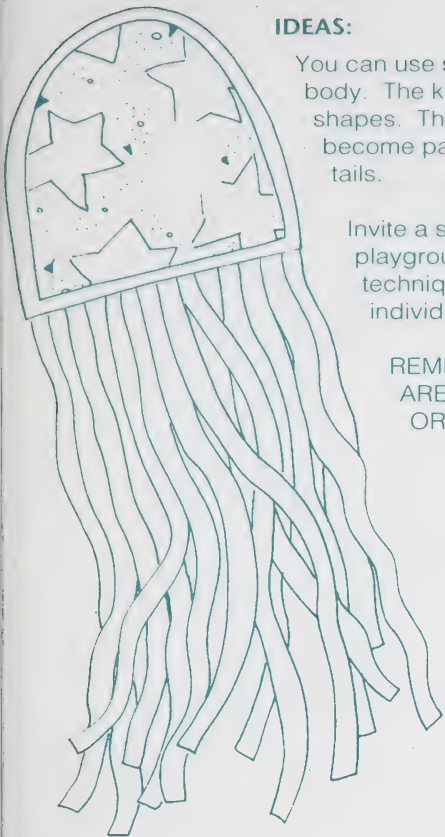


IDEAS:

You can use symmetrical, geometric shapes for the kite body. The kite can be a collage of loose, free flowing shapes. The design can flow right off the kite and become part of the tail. Kites can also have many thin tails.

Invite a specialist from a kite specialty store out to the playground to demonstrate some kite flying techniques. Have kite flying competitions individually or in teams.

REMEMBER NEVER TO FLY KITES IN THOSE AREAS WHICH HAVE OVERHEAD TELEPHONE OR ELECTRIC WIRES.



KABBADI

EAST INDIAN

(advanced)

"Kabbadi" (ku-bud'-dy) is a very popular game from India and Pakistan. It is another version of the basic tag game. Here in Canada, adult competitions often draw large crowds of spectators.

OBJECTIVE:

The players try to capture an opponent.

RULES:

There are two teams of players, Team A and Team B. A boundary line is drawn between them. The two teams can vary from 2 to 20 people each.

The game begins when Team A appoints one person to cross the boundary into Team B's territory. Once the A player has crossed the boundary, he becomes "It" and is expected to repeat the word "Kabbadi" continually (without taking a breath). While he is in Team B's territory, he tries to tag B players. B players must avoid being caught, but must stay within their boundary. Once a player is tagged, he is out of the game.

The opponents must not cross the boundary line but must try to avoid being caught.

The A player acting as "It" will be captured by the opponents if he fails to keep repeating kabbadi while trying to catch them. If he is tagged, then he is out and the B team selects an "It" from their team. The new "It" is then sent into A's territory to capture players from the opposing team.

If "It" successfully crosses back over the boundary line into his own territory without being tagged, then an "It" is chosen from the opposing team. The game alternates between teams in this way.

The game is won when one team has captured all but one of their opponents.



MUSIC & DANCE

Much of what we know of our cultural roots has been passed down through dance and music. With modern advances in audio and video technology it is much easier to preserve and pass down traditional music and dance today than in the past.

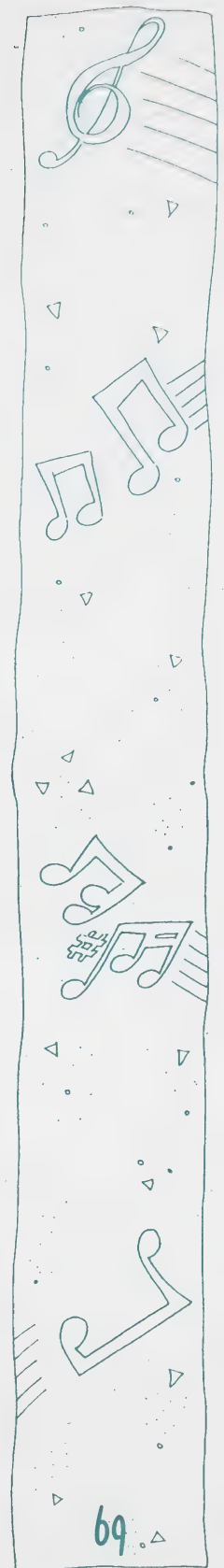
The origins of folk dance and music goes back to the beginning of civilization. Dance was often a celebration of good life and good harvest; there were courting dances, dances of rebellion, sacred dances, community dances and dances done only at certain times of the year such as summer solstice.

Many of the contemporary dance movements are based on traditional styles. Jazz dance is based in African rhythms. Break dancing and rap movements often resemble steps from Eastern European men's dances. Hip-hop and vogue are derived from the African-American culture in the first quarter of this century.

The sheer volume of the folklore makes it impossible to include all dance and musical activities in this manual. This small sampling includes representative dances which have found their way into the North American schools and playgrounds. **These dances should be seen only as an introduction to folk dance, not to teach children how to dance.** Use the dances to introduce differences in steps, rhythms and styles.

Ideas:

- ▲ Create simple folk instruments from everyday objects found around the house and garage. Organize a performance and have the students collaborate on the creation of an original composition.
- ▲ Have the children bring music from their own cultural heritage to share with the group.
- ▲ Certain cultures have very distinctive instruments which flavour their music. Expose the children to unique and exotic instruments. Let them try a Caribbean steel drum, a Hungarian mouth harp, or an African finger piano.
- ▲ Invite community members to share children's songs or teach a simple dance to the group. Have them bring in costumes for the students to try on.
- ▲ Develop a resource manual that shows the costumes from different countries. Include pictures and descriptions of patterns, style and designs. Identify similarities and differences by having students compare costumes from other cultures.
- ▲ Have students share contemporary dance steps with each other. Discuss the origins of the movements.



DRUMS

AFRICAN

(moderate)

Percussion instruments were among the first type of instruments created by man. Drums were an important part of the life and ceremonies in Africa. They were made in a great variety of shapes and sizes. In thickly forested areas they were used to send messages from tribe to tribe. Decorated drums with rawhide heads provided the beat for dances. Large drums were percussion with the hands, but smaller ones were beaten with a drumstick. In Native North American culture, the drum is the heartbeat of the songs and dances.

MATERIALS:

Heavy thread, tin can (18 cm high x 13 cm wide) clean and dry with top and bottom lids removed, leather or heavy paper, MacTac, hole punch, can opener

INSTRUCTIONS:

Draw two circles 30 cm in diameter on the leather or heavy paper. Cut out carefully.

Mark holes in an even pattern and punch them out.

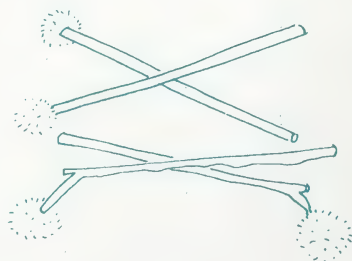
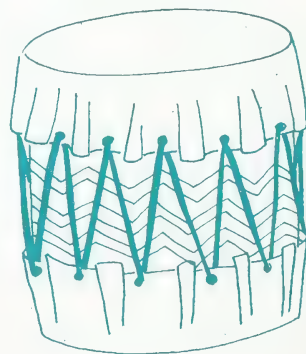
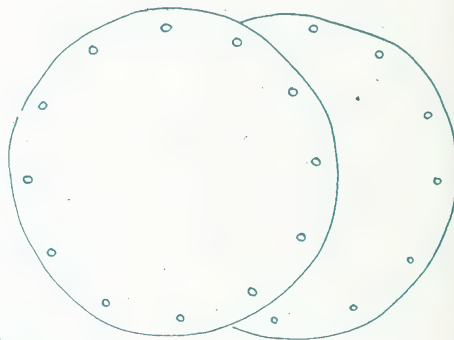
Decorate the outside of the tin can with coloured paper designs, MacTac, or papier mache.

Drape the circle cut-outs on the top and bottom of the can. Line up the holes so that you can lace the top and bottom in a zig zag pattern. Lace with the heavy thread. Tighten the thread in order to gain a good sound.

A drum stick can be made by gluing a 1 cm styrofoam ball to a 5 mm diameter piece of dowelling, or to a stick.

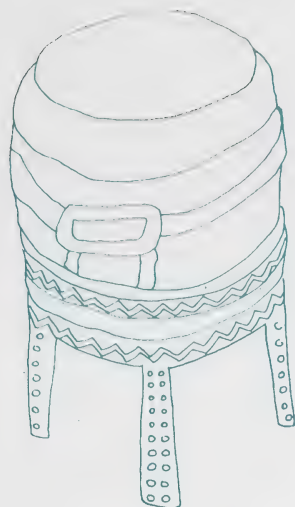
IDEAS:

Beat the drums in tune to recordings of African or Canadian Native music. Play chants from other cultures that feature drums. Try to borrow an authentic drum or show pictures of other drums. Make up simple message codes to send to groups with the drums. Experiment with making drums with various found objects.

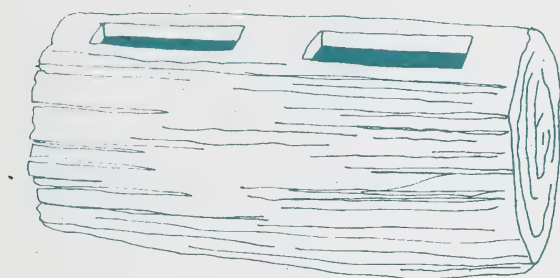




Kalengo (Nigeria)



Footed Drum
(Central Africa)



Signalling or Talking Drum (Cameroon)



Banana Drum
(Congo)



MARACAS

CARIBBEAN

(easy)

This rhythm instrument forms part of the percussion section of the many bands and orchestras today. In the Caribbean and the South American countries, maracas were made from dried out hollowed gourds. The islanders placed seeds or pebbles inside the gourds and then sealed the openings with bamboo handles.

MATERIALS:

Bottle shaped plastic containers (stiff plastic makes a better sound), small pebbles or seeds (no bigger than popcorn), cork, tape

INSTRUCTIONS:

Pour the chosen material into the container up to the one-quarter level. Seal the container with its own cap or with a cork or piece of tape.

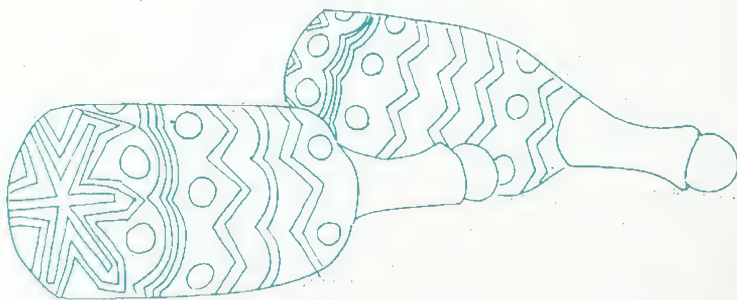
Decorate the bottles with paint or coloured paper.

IDEAS:

Maracas are easily played by holding the neck of the bottle and shaking them in time to the music. Make up your own rhythm. The sound may be difficult to control at first because of the time lapse between the movement and sound. Practice does help!

ALTERNATIVE METHOD:

Cover a burned out light bulb with 10 papier mache layers. The last layer can be decorated with coloured tissue paper or painted with bright poster paints. Once completely dried the covered maraca can be given a sharp rap to break the glass inside which will act as the noisemaker, in place of the seeds.

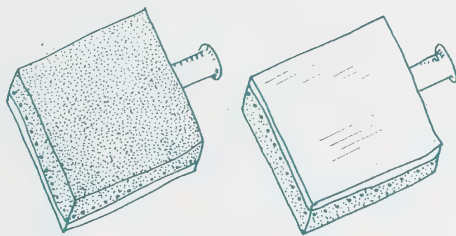
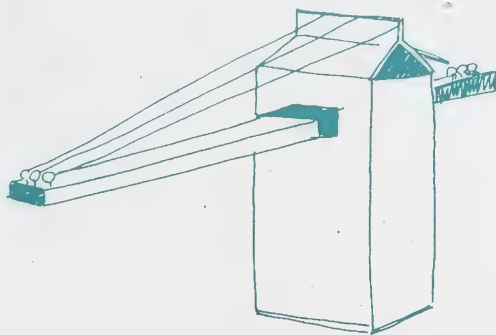
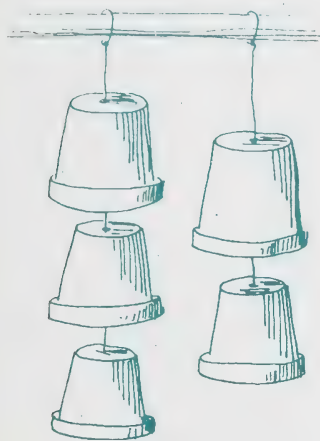


FOLK INSTRUMENTS

Folk instruments (wind, percussion and rhythm), are easy to create using household scraps and odds 'n ends. A simple oboe can be made from a plastic drinking straw. A guitar can be built from a piece of wood, two eye screws, and nylon wire. Panpipes can be created with pen caps of various sizes tied together; other wind instruments can be made from bottles filled with various amounts of liquid. Using a piece of waxed paper and a comb you can create a kazoo. Castanets are easily made from nut shells or bottle caps, clappers from two wooden spoons. Noisemakers can be made from bottle caps, aluminum pie plates, and old keys.

IDEAS:

Use your own ideas to create unique sounds - your imagination is the limit!



CREATIVE FOLK DANCING

Folk dancing is a valuable and enjoyable group activity. It contributes greatly to intercultural understanding and physical fitness. Many folk dances have been handed down from generation to generation. Today, however, the links to the customs and occupations of the people who first performed them are more difficult to see.

You can find dancers enjoying folk dances from all over the world here in Calgary and around Alberta. Depending on the type of folk dancing that interests you, classes may be found as close as the nearest community hall. You might also invite members of a community group to share their dances with you.

Music is an international language. You can easily include music and dance activities from other cultures in your programs. Often, simply by creating a mood, cross-cultural learning and excitement will be generated. Children just love to move!

For example: play samples of bagpipe music. Encourage participants to demonstrate elements of Scottish dance they may have seen. Movements will likely include toe pointing, arms raised in a "Highland fling" position and leaping in the air. With additional prompting you will soon have everyone joining in the fun.

This approach may be applied to other well-known types of music. Children will sway barefooted to Hawaiian music with ease. Native music can stimulate stamping and swaying. A long thin stick will inspire individuals to "limbo"

Easy musical movements will contribute much to your multicultural programmes. Make every effort to obtain samples of music to compliment an activity.

Every Public Library has a variety of records and tapes with traditional folk music, including recorded music suitable for the dances found within this chapter. Ask your local librarian for assistance.



TEACHING FOLK DANCE

As a leader be prepared by listening to the music and practising the steps beforehand. Consider the time available and how to use it to the best advantage. Organize the music and props ahead of time and have them ready.

1. Relate a small background to the dance. Show examples of the costumes which go with each dance or culture.
2. Let the students listen to the music and have them keep time by clapping. This will help to set the mood and tempo.
3. Arrange the group into the dance formation.
4. Teach the dance steps without the music. Demonstrate one section of the dance and have the group repeat the actions slowly. Teach each new section by building on the previous one.
5. Combine the actions with music. Give verbal clues as they do the dance.
6. Review the entire dance, first without music, then with it.
7. As the group dances, watch for difficulties. If any of the children have trouble, stop the music and reteach the steps.

REMEMBER:

Never try to teach until there is absolute quiet and attention.

Evaluate the difficulty of the dances and select the appropriate dance for the age level. Feel free to modify the dances to suit the age and skill level of the participants.

Select short, easy, non-partner or novelty dances at first. This will ensure that the whole class will participate and a feeling of accomplishment will result. As the student's skills increase, choose those dances which will challenge their abilities.

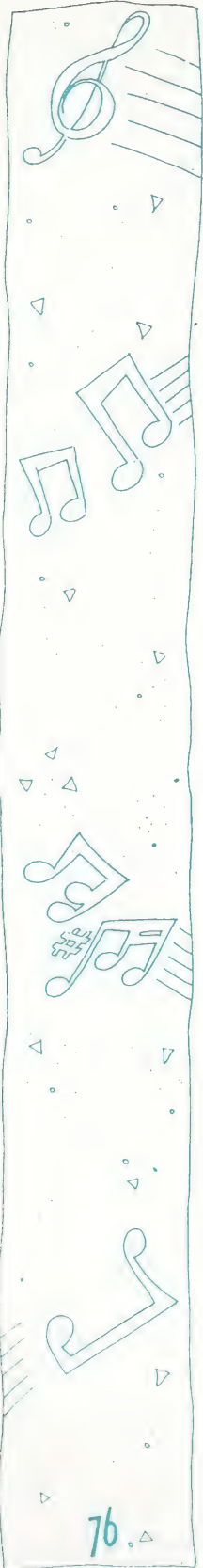
Make sure to review previously learned dances often and give students some choice in choosing which dances they want to do.

Have the students who have learned the steps take turns to help out those who are in difficulty.

Teach students to be courteous and considerate of others when choosing partners or groups. Have students change partners frequently. Make sure everyone gets involved.

Most of all, remember that humour and enthusiasm are contagious!





THE WARM UP

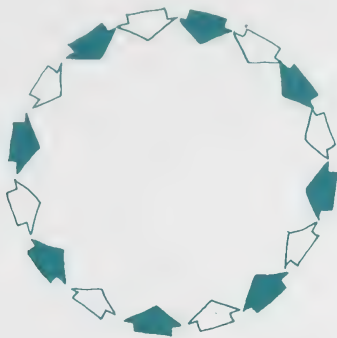
Have the kids form a large circle without partners. Call out the instructions while the music is playing. Vary the instructions, and the music, to keep the children active and interested. Introduce the basic movements of dance in various combinations. Example: "skip to the left" ; "skip to the right" ; "hop on one foot". The BASIC MOVEMENTS to be learned are:

1. STEP: Weight is transferred evenly from one foot to the other; can be done on the spot.
2. WALK: Often a combination of steps to move in any given direction.
3. LEAP: Spring off the floor, transferring weight from one foot to the other; often faster pace than a walk while travelling in any given direction. Both feet can be raised off the floor.
4. RUN: Faster tempo than the walk (series of leaps).
5. JUMP: Spring off the floor landing on both feet.
6. HOP: A spring from the floor on the foot, landing on the same foot without a transfer of weight.
7. SKIP: A walking step combined with a hop.
8. SLIDE: Step to the side followed by a quick closing step with the other foot which takes the weight.
9. GALLOP: A more vigorous slide.
10. STEP HOP: A step in any direction, followed by a hop on the same foot.
11. STAMP: Strike the floor with the foot.
12. SCHOTTISCHE: Run left, right, left, hop left.
13. GRAPEVINE: Cross left leg in front of right leg, transfer weight to left leg then side step to the right; cross left leg behind right leg, transfer weight to the left leg then side step to the right.
14. STEP SWING: Step on one foot, swing other foot lightly in the direction specified for the dance.

CIRCLE FORMATION DANCES

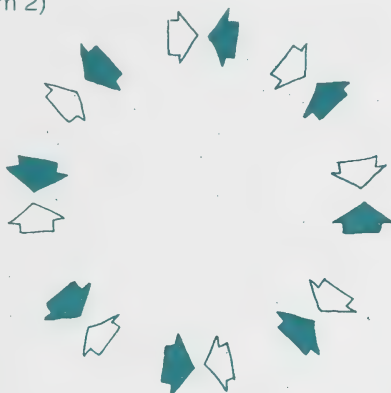
1. SINGLE CIRCLE, FACING IN:

All dancers form a circle, facing the centre of the dance floor, usually with hands joined. They may be with or without partners. (Diagram 1)



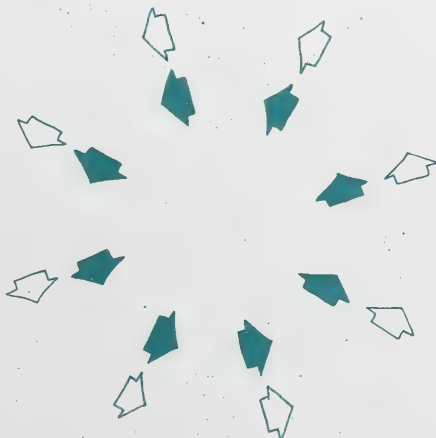
2. SINGLE CIRCLE, FACING PARTNERS:

Couples form a single circle, with each girl on the right of her partner. Partners then face each other. (Diagram 2)



3. DOUBLE CIRCLE, COUPLES FACING COUNTER-CLOCKWISE:

Couples stand side by side, usually with the girl on her partner's right; they face to the right. (Diagram 3)



THE WHEAT

CZECH/SLOVAK

(easy)

This easy, but enjoyable, dance for three originally appeared in 1917. It is very similar to a dance called the "Butterfly" which is traditionally performed during Eastern European weddings. In the "Butterfly" dancers swirl around faster and faster.

FORMATION:

Sets of three (one boy and two girls, or vice versa), with inside hands joined, all facing counter-clockwise around the circle.

STEPS: Walk, skip

PART 1:

Meas. 1-8 All walk heavily forward, sixteen steps.

PART 2:

Meas. 1-8 The centre dancer joins right elbows with the dancer on his right and they swing twice around, with eight skipping steps. While they are turning, the dancer on the left claps her hands in time with the beat. The centre dancer then does the same action with the dancer on his left, joining left elbows and skipping around eight steps. The dancer on the right now claps her hands in time with the beat.

Repeat above until music stops.

NOTE: As a variation, each time the dance is repeated, the centre dancer can move forward to the next group.

BEAT CUES:

Walk - 2 - 3 - 4.....16
Swing Right 2 - 3 - 4.....8
Swing Left 2 - 3 - 4.....8
Repeat

KINDERPOLKA

GERMAN

(easy)

In spite of its name, which means "children's polka", this simple little dance does not include a polka step. Children can really have fun with the actions, including the "scolding" action.

FORMATION:

Form a single circle of couples, with each girl on the right of her partner as they face the centre. The girl is always on the right (unless otherwise specified). Partners face each other and join hands, with arms extended to the side at shoulder height.

STEPS: Step-close, stamp, hop, clap

PART 1:

Meas.1-2 Moving to boy's left and girl's right, couples take 2 step-closes toward the centre and stamp 3 times in place.

Meas.3-4 Dancers take 2 step-closes back to place (away from the centre). Three stamps.

Meas. 5-8 Repeat all of the above actions.

PART 2:

Meas.1-4 Dancers slaps their own thighs once with both hands, claps their hands together once, and clap both hands against their partner's hands three times. The count is : knees and hands 1 - 2 - 3. Repeat PART 2.

Meas.5-6 Dancers lightly hop on the left foot, placing their right heels forward and shaking the right forefinger at the partner 3 times with a "scolding" motion. The action is repeated with the left heel forward and the left finger.

Meas.7-8 While in place, each dancer turns to the right with 4 small running steps, faces the partner and stamps 3 times.

NOTE: The first part of the dance is done in a dignified manner; the second part is much more lively and free. Dancers around the room who do not have partners may "cut in" by quickly stepping into the set and swinging a partner during the second part of the dance - thus forcing a dancer out, who then waits for his/her chance to "steal" back in as the dance is repeated.

BEAT CUES:

Step-close step-close
Stamp-stamp-stamp, pause
Step-close step-close
Stamp-stamp-stamp, pause
Repeat
Thighs and hands and partner 2 - 3
Thighs and hands and partner 2 - 3
Shake right finger
Shake left finger
Turn, turn, turn, turn
Stamp-stamp-stamp, pause



CARNAVALITO

BOLIVIAN

(moderate)

The Carnavalito is one of the most popular dances of Bolivian folklore and is usually danced at every festivity and, most especially, during carnival times.

FORMATION:

Dancers stand in a broken circle with hands joined. The leader is at the right end.

STEPS: Schottische (light running step: left, right, left, hop on left), step-hop

PART 1: Take 8 schottische steps moving counter-clockwise. On the first step, bend the upper body forward and on the second step straighten up. Alternate this way for the 8 steps.

PART 2: Take 8 step-hops counterclockwise and 8 steps clockwise. These are big lively steps and the body is kept straight.

BEAT CUES: 1 - 2 - 3 hop (body forward)
1 - 2 - 3 hop (body straight)
Repeat 4 times

Step-hop 2 - 3 - 4.....8

Reverse 2 - 3 - 4.....8

HORA

ISRAELI

(moderate)

The Hora is one of the most popular dances in Jewish culture. It is believed that Jewish settlers in Palestine brought this dance with them from Rumania. The Romanian Sabra step (also known as the grapevine) is the basic movement in the Hora, and is found in other Balkan and Eastern Mediterranean dances. When Israel gained its independence in 1948, the Hora became known as a national dance.

FORMATION:

No partners. Dancers stand in a closed single circle, all facing the centre. Arms are comfortably joined at shoulder height.

STEPS: Grapevine, step-swing

BASIC STEP: Grapevine: Moving clockwise, side step onto the left foot. Right foot swings in front of the left foot and weight is transferred to the right foot (step down). Side step onto the left foot. Swing the right foot in front of left. (Side step, front step, side step, swing)

Step-swing: Step on the right foot and swing the left foot in front of it.

As the music speeds up, the dancers become more inspired, the steps become leaps - livelier and more vigorous.

VARIATION 1: Step to the left with the left foot; Step on the right foot across the left foot; Jump onto both feet; Step on the left foot while swinging the right foot; Step on the right foot in place; swing the left foot.

VARIATION 2: Step to the left with the left foot; Step on the right foot across the left foot; Jump onto both feet; Hop on the left foot while raising the right knee high and keeping the right foot close to the left leg. Finish with 3 quick light stamping steps in place (R-L-R).

BEAT CUES:

BASIC : Left, cross, left, swing.

VARI.1: Left, cross, jump, left, swing(r), swing(l).

VARI.2: Left, cross, jump, hop, stamp(r), stamp(l), stamp(r).



GREENSLEEVES

ENGLISH

(moderate)

"Greensleeves" is a well-known and popular English song, which many scholars have attributed to being written by King Henry VIII. It is a spirited marching dance in the old English tradition.

FORMATION:

Double circle of partners, side by side, all facing counter clockwise. Each girl is on her partner's right; inside hands are joined and outside hands are free at the sides. Two couples form a group and are designated as Couple Number 1 and Couple Number 2.

STEPS: Walking step

PART 1:

MEAS.1-8 All couples move forward with sixteen lively steps.

PART 2:

MEAS.1-8 Couple 1 turns to face couple 2, each person turning individually. They join right hands in a star and walk eight steps clockwise, then turn, join left hands and walk eight steps counter-clockwise. On the last count, Couple 1 turns to face forward again, in the beginning position.

PART 3:

MEAS.1-8 The couple in back (Couple 2) forms an arch by raising their joined inside hands, and walks forward four steps while, Couple 1 walks backward, under the arch with four steps. Both couples reverse roles, with Couple 1, now in the back, making the arch and walking forward with four steps while Couple 2 walks back under with four steps. Repeat entire action. This movement is known as "turning the sleeves inside out".

NOTE: Children may prefer to skip, rather than walk, throughout the entire dance.

BEAT CUES: Walk 2 - 3 - 4....16

Right turn form star 5 - 6 - 7 - 8

Left turn star 4 - 5 - 6 - 7 - 8

Twos arch, ones duck under

Ones arch, twos duck under

Twos arch, ones duck under

Ones arch, twos duck under

HULA DANCE

HAWAIIAN

(moderate)

The lithe Hula dancers tell a story using the motions of their hands. The hips, knees and feet all gracefully accompany the movements. The feet are always bare when dancing the Hula.

FORMATION:

Dancers all in line or several lines, all facing forward.

STEPS:

Start from the ground up. Feet skim the floor, do not drag or shuffle. Take comfortably small steps and put the whole foot down flat but gently (not toe or heel first).

Knees are always slightly bent, as if you are starting to sit.

Hips sway naturally as feet move. The hip is lower on the side of the supporting foot, higher on the side of the moving foot. As weight shifts, hips sway, in a smooth follow-through.

Arms, like the whole body, moves with easy flowing motions. Do reach high and wide, to show off hands that move in lovely hula style, as if picking small flowers between the thumb and first finger. All four fingers move together, as if wearing a loose mitten. Basic hand positions for hula may or may not be used with the basic step.

Learn the words to each hula; you'll remember the steps more easily. You can tell a story with your hands while swaying to the music.

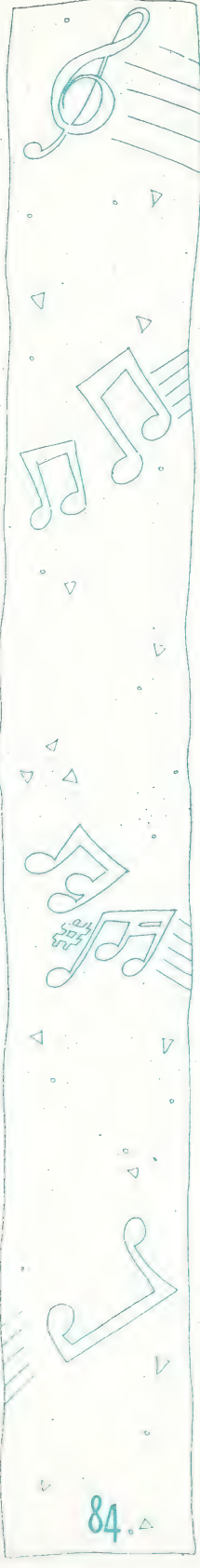
BEAT CUES:

STEP left,
CLOSE right,
STEP left,
CLOSE and HOLD right (keep weight on right foot)
Repeat (switch weight onto left foot)
STEP right,
CLOSE left,
STEP right;
CLOSE and HOLD left (weight on left foot)
Repeat
Repeat from beginning

IDEAS:

Have the dancers wear flower leis around their necks and flowers in their hair. Costumes should be brightly coloured and flowery as well.





TROIKA

RUSSIAN

(moderate)

The title of this dance translated means "three horses" - three horse pulling a sleigh is a common site in Russia in the wintertime. Troika is a bright, lively dance done in threes, and can be considered a mixer dance because the middle dancer runs forward to join the next couple.

FORMATION:

Each group of three stands in a big circle, like spokes on a wheel. The trios all face counter-clockwise and join hands, elbows bent, wrists at shoulder height.

STEPS: Light running step, knees high and stamps.

PART 1: Take 16 running steps forward. **VARIATION:** The 16 running steps can also be divided into 4 steps diagonally to the right, then 4 steps diagonally to the left and 8 steps straight ahead.

PART 2: The dancers stay in place. Using 8 running steps the right hand person runs under an arch which is formed by the other two dancers. The centre dancer follows the first through the arch. Left dancer runs in place. The left dancer then goes under the arch formed by the centre and right dancers. Centre dancer follows through while right dancer runs in place.

PART 3: All dancers join hands making little circles of three. Dancers do 12 small running steps to the left, stamp 3 times, then 12 running steps to the left and stamp 3 times. During the last 3 stamps, groups should again reform the lines by having the outside dancers drop hands. Dancers are now set to repeat the pattern from the beginning. **VARIATION:** The centre dancers can change places by running forward to join the group ahead.

BEAT CUES: Run 2 - 3 - 4.....16

L.Arch 2 - 3 - 4 8

R.Arch 2 - 3 - 4.....8

Circle 2 - 3 - 4.....12 (clockwise)

Stamp, stamp, stamp

Circle 2 - 3 - 4.....12 (counter-clockwise)

Stamp - into - line

MAPLE LEAF STOMP

FRENCH CANADIAN (moderate)

Though there is no information on the origin of this dance, it was popular during the 1960's all over Canada.

FORMATION:

Dancers stand in a double circle with partners facing and both hands joined. The boys stand with their back to the centre.

STEPS: Walk, stamp, slide.

PART 1: Couples move to the centre of the circle with 3 walking steps and stamp their foot on the fourth step. Repeat, moving away from the centre of the circle. Repeat back into the centre. Partners then drop hands and girls turn clockwise in place for 4 steps.

Repeat all of the above beginning by moving away from the centre and ending with the girls doing a clockwise turn in 4 steps.

PART 2: The boys stand in place and clap their hands.

The girls take 8 sliding steps sideways clockwise around the outside of the circle. They then reverse their direction for eight sliding steps, passing the original partner and going to the next boy in the circle.

Join hands in the skater's position with the new partner and promenade 16 steps. Repeat the dance from the beginning.

BEAT CUES:

In - 2 - 3 - stamp
Out - 2 - 3 - stamp
In - 2 - 3 - stamp
Turn - 2 - 3 - 4

Out - 2 - 3 - stamp
In - 2 - 3 - stamp
Out - 2 - 3 - stamp
Turn - 2 - 3 - 4

Slide - 2 - 3 8
Reverse 2 - 3 8
Promenade 2 - 3 16



TINIKLING

FILIPINO

(advanced)

This dance depicts the movements of the long-legged and long-necked bird called the "Tinikling" which is found in the Philippines. As the bird prances around, two dancers sitting on the floor try to trap its legs with two long bamboo poles.

The original dance Tinikling is a lengthy, rather complicated dance of skill. The dancers must learn the rhythm and time their movements so that their ankles do not get caught by the bamboo poles as they come together. It is very similar to learning to skip with a rope. For general recreational purposes, only a few of the dance steps are given below. The leader may adapt these to suit the age and ability of the group.

REQUIREMENTS:

Two long bamboo poles or cardboard carpet rolls about 3 m long.

FORMATION:

Two players sit on the floor facing each other with the two pole ends in front of them. Holding one pole end in each hand they strike the poles together and apart in this rhythm (3 / 4 time) :

Count 1: Strike poles together in the middle. (Watch your fingers!)

Count 2,3: Strike the poles, shoulder width apart, on the floor twice.

BEAT CUES: A steady rhythm: "in-out-out, in-out-out".

STEP 1: Two dancers stand outside of the poles, so that their right hips are nearest the pole. The dance can also be done by one person at a time, though two is more customary. In starting the dance, the first count ("in") is a pause.

Count 1: Pause - poles are brought together in the middle.

Count 2,3: Poles apart - Dancers leap sideways into the middle, onto the right foot then jump, in place, onto the left.

Count 1: Dancers leap sideways, onto right foot and outside of the poles, as the poles come together.

Count 2,3: Dancers leap sideways, into the middle, onto the left foot then jump in place onto the right.

Count 1: Dancers leap onto left foot, outside of the poles, as the poles come together. The dancer's right foot should be ready for next leap in, on the next count.

Continue in this manner until the dancers are comfortable with the rhythm. This step can also be done with the dancers standing on opposite sides of the poles facing each other.

To increase the difficulty: On the 8th measure, dancers can turn in the middle with 2 steps to face the other way for a repeat of the figure.

STEP 2: Dancers move continually clockwise around and in between the poles in this manner:

Count

1,2,3,1: Walk forward outside pole #1 with a right foot, left foot, right foot, left foot.

Count 2,3: Leap between poles - right foot, left foot and finish outside pole # 2 still facing clockwise.

Count 1,2,3,1,: Turn and walk down outside pole # 2 with right foot, left foot, right foot, left foot.

Count 2,3: Leap between poles: right foot, left foot and finish outside pole # 1.

STEP 3: The two dancers join hands as they face each other.

Count 1: Jump astride (both feet on floor on opposite sides) of the poles as the poles meet in the centre.

Count 2,3: Jump, feet together, to the middle and then jump up in place, as the poles strike the floor twice.

Continue in this manner for 16 measures of music. Using the above steps, many different positions can be taken. Dancers can hold hands, dance solo, face each other, dance back-to-back, or start on opposite sides of the poles.

NOTE: Remember that the steps should be taken delicately, as all Philippine dances have gracious, airy styling.

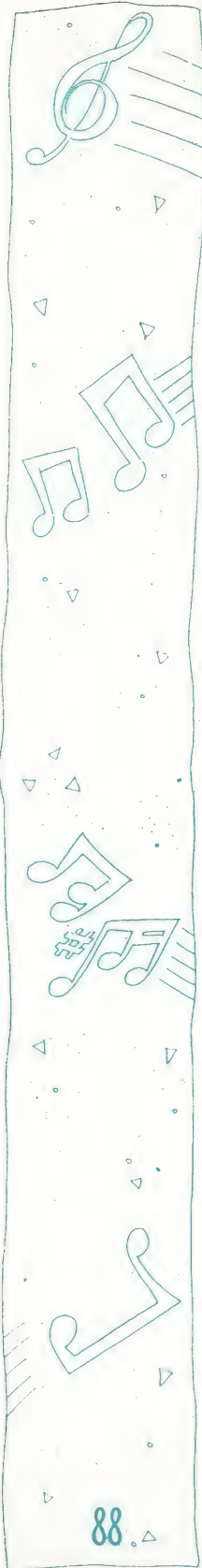
BEAT CUES:

STEP 1: Pause, in(r), jump(l), out(r), in(l), jump(r), out(l)

STEP 2: Walk, walk, walk, walk, in(r), in(l), out, turn, walk, walk, in(r), in(l)

STEP 3: Jump(out), jump(in), jump(up)





HAND JIVE

AMERICAN/(contemporary)

(moderate)

Hand jiving became the fad during the 50's and 60's in North America along with the increasing popularity of rock 'n roll. Hand jiving is fun and fast, and is best learned at a slow tempo, at first. As the performers get better the music is gradually sped up.

FORMATION:

Players are scattered around the area, sitting with legs crossed. No partners are required though players can sit facing one another or in a circle.

STEPS: Hand actions only!

Pat thighs twice (both hands).

Clap hand together, twice.

Bring right hand over the left, palms down, twice.

Bring left hand over the right, palms down, twice.

Make two fists and pound the right fist on the top of the left, twice.

Pound the left fist on top of the right, twice.

Bend the right arm and touch the left fist to the right elbow, twice.

Bend the left arm and touch the right fist to the left elbow, twice.

Simulate the front crawl swim stroke. Do it twice with each arm.

(Each stroke is a 2 count to the regular tempo).

Simulate the breast stroke twice.

(Each stroke is a 4 count to the regular tempo).

Do a hitch hike with the right thumb over the right shoulder 4 times.

Repeat the same action to the left 4 times.

Swirl a lasso overhead with the right hand 4 times

Lasso to the left 4 times.

Reach up with the right hand as if to grab a fly.

Place it in the palm of left hand, pause 1 beat.

Slap the fly by clapping your right hand on your left

Flick or blow it away.

Repeat from the beginning until music is finished. At the very end of the record the music allows for the action of the fly twice.

BEAT CUES:

Thigh, thigh, clap, clap

Right over, Left over

Right fist, Left fist

Right elbow, Left elbow

Crawl stroke, two stroke, three stroke, four stroke

Breast 2 - 3 - stroke, Breast - 2 - 3 stroke

Right, hitch, hitch, hitch

left, hitch, hitch, hitch

Las - so right - 4

Las - so left - 4

Grab, palm, pause, slap, blow

Storytelling

Storytelling has been around as long as man has had speech. The storyteller has been the bringer of news, the teacher of history, the dispenser of culture, the upholder of religion, and the entertainer of society (Strobell, 1977). The tradition of oral storytelling kept alive the culture and customs of people as they migrated to new lands, as they still do today.

Stories are the bridge between the past and the present. Today, storytelling is undergoing a resurgence in popularity and many of the traditional oral tales can be found in written collections in the library.

The various types of tales can be classified as follows:

MYTH: A traditional story, or legend, that includes fabulous events and supernatural beings. A myth involves beliefs and is often used to explain the origins of natural phenomena, or of a people. (ie. Inuit or North West Coast tales)

LEGEND: A story handed down from the past which, though it may lack historical accuracy, is generally accepted as being true. (ie. King Arthur stories)

FOLKTALE: An anonymous traditional story, which is orally transmitted, and is not tied to a particular time or place. Because it is orally transmitted, many versions of the tales exist. (ie. Tales from the Brothers Grimm)

FAIRYTALE: A story created for children which has fairies, magic and enchantment. This type of story is usually invented and can be usually traced to a particular author. (ie. "Peter Pan" and "Pinocchio")

FABLE: A fanciful, witty, short story which illustrates a moral or a lesson to be learned. The characters are usually animals gifted with speech and having human traits. (ie. Aesop's fables)

PARABLE: A story that is designed to teach a moral or religious principle. (ie. "The Mustard Seed")



HOW TO BE AN EFFECTIVE STORYTELLER

Select the appropriate tale for the age level. When in doubt ask a librarian, or the students themselves!

Gather the children around the storyteller in a semi-circle making the storyteller the focus of attention. The storyteller should be at the same level as the children or slightly above.

Wait until the children are quiet and attentive before beginning.

Use props and visuals. A colourful scarf, a mitten, a flower can help set the mood or the place where the story takes place.

Alter the voice when speaking. Try out different voices or tones for different characters.

Establish eye contact with the listeners. This will help to bring them into the story.

Use hand and body gestures.

Be aware of the speed and pacing of the story. Too slow will bore listeners and too fast will lose or confuse listeners. Be aware of your breathing by keeping it slow and steady.

Do not try to "memorize" a story or read directly from a book, word for word. This often leads to dull delivery and restless kids. Use the book as a reference tool.

Ideas:

▲ Tell stories from your own childhood or stories that your parents and grandparents told you.

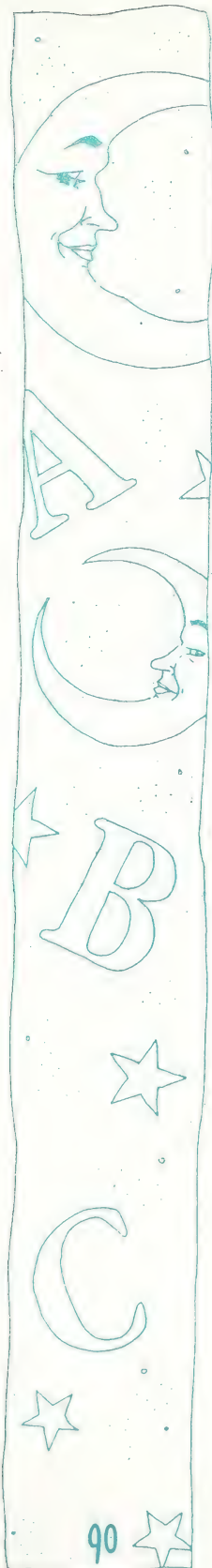
▲ Encourage children to exchange short stories from their own cultures.

▲ Plan extension activities that compliment the storytelling experience (i.e. give out goodies at the end of the Naughty Mouse, share some watermelon after An Tien and the Watermelon, make "Snow Stars" before reading a Christmas story or paper lanterns following a Japanese tale).

▲ Research and dramatize traditional folk tales from different countries. Create and use masks, or puppets, to represent different characters and have students act out the story.

▲ Explore other tales, such as Native myths, which explain the origin of natural phenomena. (ie. The Star Maiden)

▲ Have children write their own myths and stories on the origins of certain animal characteristics (ie. how the skunk got it's stripe).



THE DAUGHTER WHO LOVED HER FATHER LIKE SALT

GREEK

This type of tale is common to Eastern Europe. It usually entails a wrong which needs to be righted, either by sacrifice or by the completion of a task. When wisdom is gained and balance is restored, everyone lives happily ever after.

There once was a king who had three daughters. Each daughter was different and he loved each one dearly. One day he asked the three princesses how much they loved him. The oldest daughter said that she loved him like nectar. The second said that she loved him like ambrosia. The third daughter thought about it for a while and then announced that she loved him like salt.

When the king heard his youngest daughter tell him she loved like salt, he grew very upset. He found a poor hunter and married the princess to him. The king then banished them both from the kingdom.

The hunter and the princess wandered for many days before they settled in a house in the woods, just outside of the kingdom. The hunter and the princess grew to love each other and the hunter worked very hard to support them both. It was hard being poor but the princess learned to be thrifty and wise. Soon all of the villagers in the district came to her for advice and counsel.

Many years passed while the hunter and princess lived quietly in the house in the wood. Meanwhile, in next kingdom, the king was unhappy. He had been very unhappy from the day he had sent his youngest daughter away. One day he decided to go and search for her. Gathering up his knights and nobles, he began his search.

High and low the King searched but, alas, could not find his daughter. He even searched in the far kingdoms but to no avail. Discouraged and tired he decided to go home. Now it was getting dark as the king approached his kingdom and so he decided to stop for the night. At the edge of the forest he spotted a well kept cottage and he politely knocked on the door.

The hunter and the princess, who had been watching the king come closer and closer to their house, quickly donned disguises and invited the king to sit with them for dinner. The princess served the king a fine meal - goat and sheep meat, boiled eggs, goat's cheese, feta and several other dishes. However, not one of the dishes had salt in them and after a few bites, the king was disappointed with the taste and did not want to eat anything. After a while, the princess took away the dishes and made new dishes - this time there was salt in them.

The king was amazed at the difference! He ate everything on the plates. When he was done, the princess and her husband discarded their disguises. The princess knelt in front of her father and told him who she was and why she had done this to him.

The king picked her up and forgave her, asking also her forgiveness for not understanding how much her love was worth. Together, they rode back to the kingdom, where the hunter and the princess were welcomed and given a large new house to live in. And the king, from that time forward, always remembered the value of salt.



THE NAUGHTY MOUSE

PERSIAN

This type of cumulative tale is found in every culture and usually features an animal as the main hero. There is a lesson to be learned here - one which stresses cooperation to achieve a goal.

Once upon a time, there lived an old lady in a house that was no bigger than a single room. Every day, as the sun was going down, she prepared a pot of tea and sat down to enjoy it by herself. Now this house had another occupant besides the old lady: it was a very tiny mouse who occasionally helped himself to a sugar cube or a piece of rock candy.

One day, when he was doing just that, he heard the old lady's footsteps on the porch step and he panicked. He wanted to escape, but his tail got caught in the strands of a broom laying along the wall. Just like that, his tail broke off.

Depressed and ashamed, Mr. Mouse took his broken tail in hand and went to see the old lady. He said, "Hello Granny! Look what I have done to myself! My beautiful tail is cut off! Please, please sew it back on for me!" The old lady shook her finger at Mr. Mouse. "You should have thought about that when you sneaked in to steal my sweets," she said. "Granny, I am sorry. I promise I won't do it again." Mr. Mouse pleaded.

The old lady said, "But my little mouse, my cutie, I do not have a needle. Besides, you think I can do a job like that with my kind of eyesight? You better take this job to the shoe-maker."

Mr. Mouse set off to see the shoemaker. "Mr. Shoe-maker! Please sew my tail back on!" The shoe-maker responded, "But little one, I have run out of thread. Go to the spinner and bring back some thread. Then maybe I will see what I can do for you."

So off Mr. Mouse went to see the spinner. "Hello Mr. Spinner! Please spin some thread for me so that I can take it to the shoe-maker, so he can sew my tail back on." The spinner said, "But I am too weak. Go to the hen and ask her for an egg. After I have eaten the egg I will be strong enough to spin some thread."

Mr. Mouse obeyed the spinner and off he went to see the Hen. "Hello beautiful hen! I admire your handsome legs and your glorious auburn feathers and tail. Please lay me an egg so I can give it to the spinner in exchange for some thread to bring to the shoemaker so he can sew my tail back on!" "But my sweet mouse, I am starving. Go to the grocer and ask him for some grain. I will lay you an egg after I have eaten. Then you can have your tail sewn back on."

Mr. Mouse departed to see the grocer in his store. To the grocer he said, "Good day, Mr. Grocer! Would you be so kind as to give me some grain so that I can bring it to the pretty hen, so that she can lay an egg for me? I need the egg for the spinner who said he would give me some thread for the shoe-maker so that he can sew my tail back on."

The grocer responded, "But my clever mouse, I do not have a riddle. If you get one from the gypsy girl, I can riddle the grain and you can take some and do what you have to do to get your tail fixed."

Off Mr. Mouse ran off to find the gypsy girl. "Hello gorgeous gypsy! Do you have a riddle to give to the grocer so that he would give me some grain for the hen who said she would lay me an egg to give the spinner in exchange for some thread for the shoe-maker to sew my tail back on?"

The gypsy girl laughed and said, "I wish I could my darling mouse. But I do not have any casing to make you a riddle. Go to the goat and ask him for some. Then I can make one for you."

Mr. Mouse obeyed. "Dear kind Mr. Goat! Please help me, I need a casing to give to the gypsy girl, so that she can make me a riddle to give to the grocer in exchange for some grain for the hen, so she can lay me an egg to take to the spinner who said he would spin me some thread for the shoe-maker to sew my tail back on."

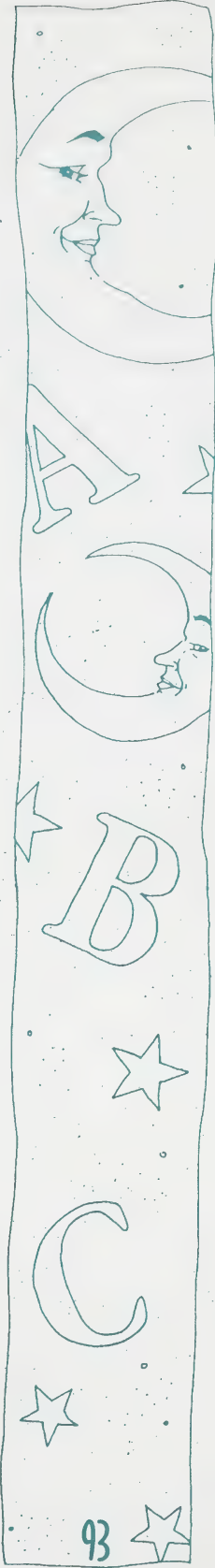
The goat said, "My dear mouse, go tell the Earth to give me some grass. Then I can make some casing for you and you can fix your tail." The mouse ran off to obey. "Hello my good kind Earth! Please make some green grass for the goat so he can make me a casing for the gypsy girl in exchange for a riddle for the grocer who would give me some grain for the hen to make an egg for the spinner who said he would spin some thread for the shoemaker to sew my tail back on."

The Earth replied, "My poor little Mouse. Only God knows how I wish I could produce some grass for you, but you see how dry I am. I need water. If you tell the big cloud to produce some rain, I will grow some green grass for you".

Mr. Mouse ran quickly to the top of the mountain and explained his problem to the large cloud. Feeling sorry for the forlorn little mouse with no tail, he made some loud noises and rain started pouring down.

Happily, Mr. Mouse grabbed the grass that the Earth grew and ran to the goat, who quickly gave him some casing. Mr. Mouse then ran to the gypsy girl, exchanged the casing for a riddle and moved onto see the grocer. The grocer gave him the grain and he ran on to the hen to exchange it for a huge egg. Taking the egg to the spinner, the spinner gave Mr. Mouse some thread which he quickly took to the shoe-maker who, ever so carefully, sewed his tail back on.

Mr. Mouse returned home full of joy at having his tail back. He showed off his tail to the old lady. He promised never steal any more sweets behind her back. The old lady was happy to know that Mr. Mouse had learned his lesson. She kindly offered him a handful of her sugar cubes and candies and, happier than ever, Mr. Mouse returned to this hiding place to enjoy the sweets. I hope that all of you, like our happy Mr. Mouse, continue to smile and be happy and remember the lesson learned!



GET UP AND BAR THE DOOR

SCOTLAND

"Get up and Bar the Door" is a popular Scottish rhyming ballad, which shares remarkable similarities to tales found as far away as Venice, Sri Lanka, Sicily and Arabia. The story of the two stubborn people, neither of whom will let the other one win, is a timeless tale.

It fell about the Martinmas time,
And a gay time it was then,
When our good wife got puddings to make,
And she's boiled them in the pan.

The wind so cold blow south and north,
And blew into the floor;
Said our goodman to our goodwife,
"Get up and bar the door."

"My hand is in my pudding cake,
Goodman, as you may see;
And it should nay be barred this hundred year,
It's not be barred for me."

They made a pact between them two,
They made it firm and sure,
That whoever the first word should speak,
Would rise and bar the door.

Then came there by two gentlemen,
At twelve o'clock at night,
And they could neither see house nor hall,
Nor coal nor candle-light.

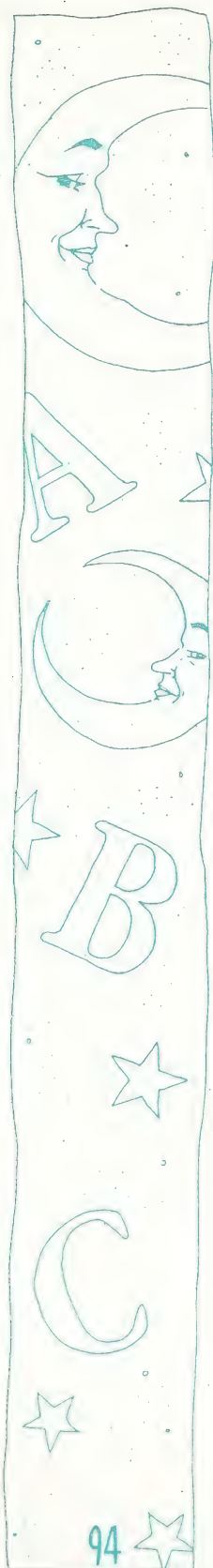
"Now whether is this a rich man's house,
Or whether it is a poor?"
But neither a word would one of them speak,
For the barring of the door.

And first they ate the white puddings,
and then they ate the black;
Though thought the goodwife to herself,
not nearly a word she spake.

Then said the one unto the other,
"Here, man take my knife;
Do take off the old man's beard,
And I'll kiss the good goodwife."

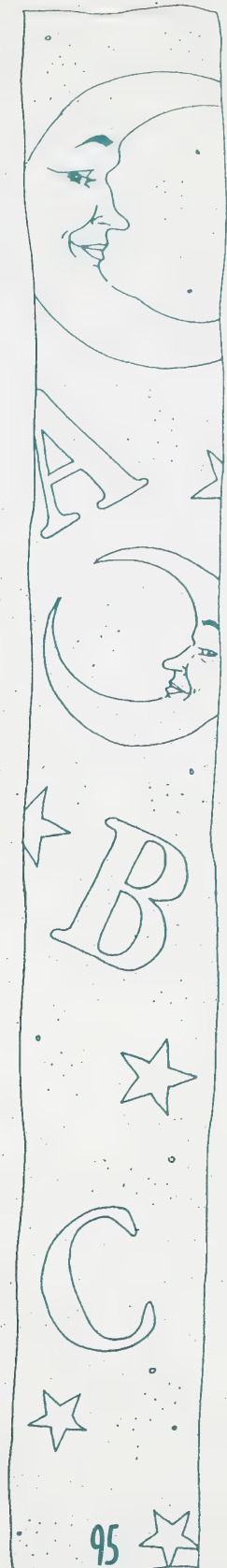
"But there's no water in the house,
And what shall we do than?"
"What ails ye at the pudding-broo,
That boils in the pan?"

Oh, up then started our goodman,
An angry man was he:



"Will you kiss my wife before my eyes
And scald me with pudding-bree?"

Then up and started our goodwife,
Giving three steps on the floor:
"Goodman, you've spoken the foremost word,
So get up and bar the door!"



AN TIEN AND THE WATERMELON

VIETNAMESE

This folk tale is an example of a myth, explaining the origins of the watermelon, a great delicacy in Asian culture. An Tien may, or may not, have been a real prince in Vietnamese history.

A very long time ago, there was a king who had eleven children. The oldest child was a son named An Tien. Now, An Tien was a very spoiled and stubborn child who constantly argued with his father.

The King wanted An Tien to be king after he was dead, but An Tien told him that he did not want to be king. The king became very angry and ordered An Tien banished to an island, far away from his country.

An Tien lived alone on the island but he was not sad. He found some things to eat and built himself a small house by the shore. One day, when he was bored, he saw some birds in front of him. They were eating some fruit. When he went to look closer, all that he could see were seeds that the birds had left. He picked up the seeds and pondered about his future. The seeds could be some food, so he planted them and tended them carefully.

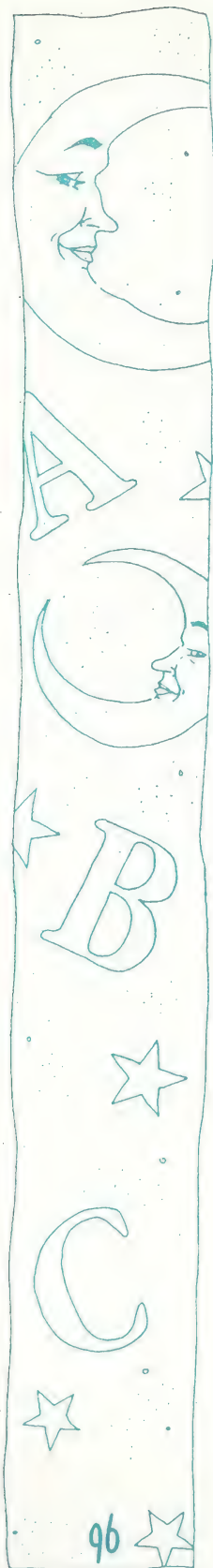
A few days later the seeds sprouted. They grew and grew and grew by leaps and bounds. Soon they turned into trees with branches and leaves and flowers. The flowers soon became fruit.

An Tien had never seen such fruit before. It was very big and looked like a large ball. It was green and hard on the outside but the inside was bright red. An Tien cut the fruit up and tasted it. Oh! Oh! It was cool and sweet. An Tien was happy for he knew that he could eat this strange fruit safely. After he ate the fruit, An Tien made sure that he put the seeds back into the ground. Before long there was much of this fruit on the island.

One day some fisherman came to the island. The fruit was strange to them and so they asked An Tien if they could take some back to their village. Soon An Tien was not lonely anymore as more and more fisherman came to taste of this strange fruit and to trade with An Tien.

One day the King, An Tien's father, was given some of the fruit. Oh! Oh! It was very fresh fruit! He asked the fisherman where it had come from. The fisherman told him the tale of the lonely exile on the island. At once, the king knew it was his son, An Tien, and he decided to end the differences between them. He invited An Tien back to his country.

An Tien was happy to return. In exchange, An Tien presented the king with more of the fruit. Eventually, An Tien became king and grew the fruit in his country. The people gave the fruit a name, and they called it watermelon because the melon's long roots needed lots of water to grow. There was also lots of water inside the melon when you tried to eat them. And so, even today, we call An Tien's strange fruit watermelon.



BOOK LISTS

The selection of tales to choose from is unlimited, just visit your local library. The following is only a tiny sampling of the books available for your storytelling enjoyment. When planning a storytelling session, keep in mind the following:

Ask a librarian to help you choose the appropriate books suitable to different age groups.

Read the book ahead of time to familiarize yourself with material and check for suitability. Remember that there are stories that are not appropriate for certain ages.

INDIVIDUAL TALES WITH CHRISTMAS THEMES:

Amahl and the Night Visitors by Gian Carlo Menotti, illus. by Michele Lemieux (Kids Can Press Ltd., 1986). (Persian)

Chinook Christmas by Rudy Wiebe, illus. by David More (Lights Books for Children Red Deer College Press; 1978 (text) 1992). (Canadian)

Hugo and the Ministry of Holidays by Tony Ross (Anderson Press, 1980). (British)

The Huron Carol by Father Jean de Brebeuf, illus. by Frances Tyrell, (Lester & Orphen Dennys Publishers, 1990). (Canadian)

The Wild Christmas Reindeer by Jan Brett (G.P. Putnam's Sons; 1990). (Lithuanian)

The Year of the Perfect Christmas Tree: A Appalachian Story by Gloria Houston, illus. by Barbara Cooney (Dial Books for Young Readers; 1988). (American)

INDIVIDUAL TALES FOR OTHER TIMES OF THE YEAR:

Anansi the Spider: a Tale from the Ashanti retold and illus. by Gerald McDermott (Holt, Rinehart and Winston, 1972). (West African)

The Angry Moon by William Sleator, illus. by Blair Lent (Little, Brown, 1970). (North West Coast Native)

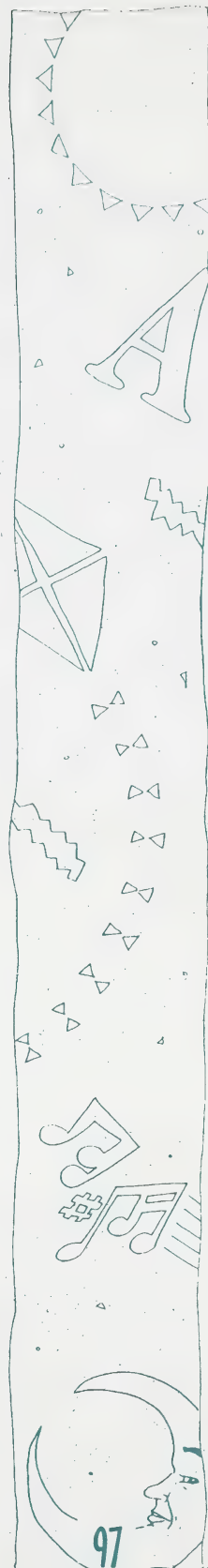
Ba-Nam written and illustrated by Jeanne M. Lee (Henry Holt & Company). (Vietnamese)

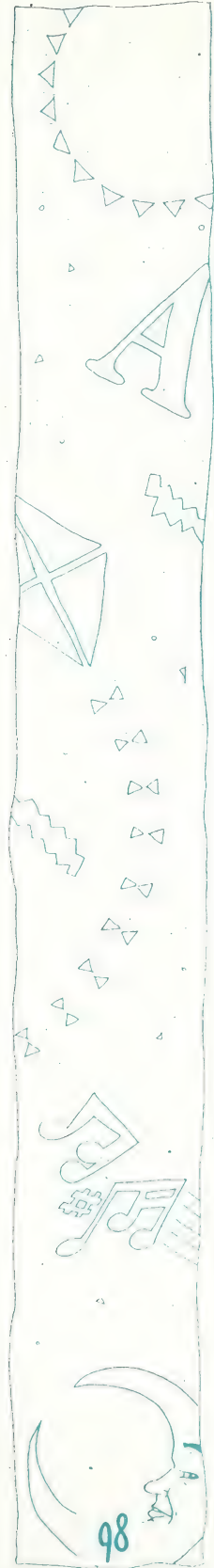
Bo Rabbit Smart for True: Folktales from the Gullah by Priscilla Jaquith, illus. by Ed Young (Philomel, 1981). (African-American)

Duffy and the Devil by Harve Zemach, illus. by Margot Zemach (Farrar, Straus, Giroux, 1973). (English folktale)

The Enchanted Book: A Tale from Krakow by Janina Porazinska, translated by Bozena Smith, illus. by Jan Brett; (Harcourt Brace Jovanovich, 1987). (Polish)

The Five Sparrows: A Japanese Folktale retold and illus. by Patricia Montgomery Newton (Atheneum, 1982).





The Fool of the World and the Flying Ship by Arthur Ransome, illus. by Uri Shulevitz (Farrar, Straus, Giroux, 1968). (Russian)

The Good-Hearted Youngest Brother translated by Eموke de Papp Severo, illus. by Diane Goode (Bradbury, 1981). (Hungarian)

King Tree by Fiona French (Oxford University Press, 1973). (French)

The Mitten: A Ukrainian Folk Tale adapted and illustrated by Jan Brett (G.P. Putnam's Sons, 1989).

Mother Crocodile trans. and retold by Rosa Guy, illus. by John Steptoe (Delacorte, 1981). (Sengalese)

The Mouse Bride: A Tale from Finland; by Linda Allen; (Philomel Books, 1992).

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One Fine Day adapted and illus. by Nonny Hogrogian (Macmillan, 1971). (Armenian)

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Why Mosquitos Buzz in People's Ear's by Verna Aardema illus. by Léo and Diane Dillon (Dial, 1975). (West African)

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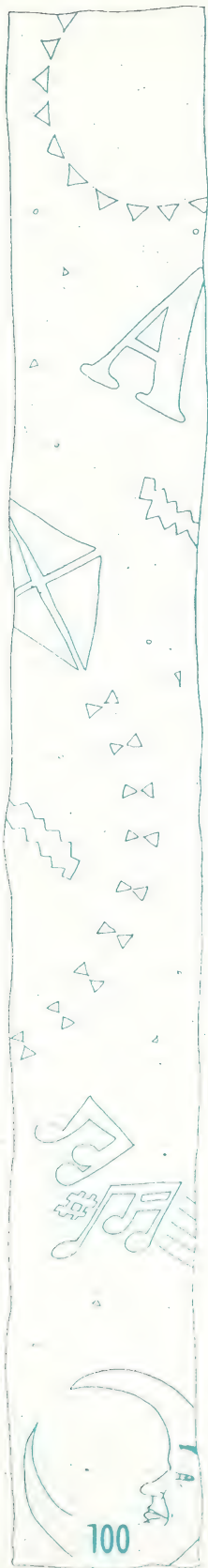
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FILM & VIDEO LIST

National Film Board of Canada film and videos are available at the W.R.Castell Library Branch in Calgary. A complete selection of 16 mm film and video is available through the NFB catalogue. Rental of 16 mm projectors are also available. Those who wish to rent 16 mm must take a short (one evening) film handling course offered by the library.

NFB Film and Video Libraries and Partner Libraries in Alberta:

NFB Library

Canada Place
9700 Jasper Avenue, Suite 120
Edmonton, Alberta T5J 4C3
(403) 495-3010 / 495-3013

W.R.Castell

Calgary Public Library
616 MacLeod Trail S.E.
Calgary Alberta T2G 2M3
(403) 292-5338

A complete list of NFB offices and Partner Libraries across Canada can be found at the back of the NFB catalogue.

The following is a partial listing of videos and films suitable for inclusion in the multicultural program setting:

CULTURAL THEMES:

"Children of Canada Series" - (NFB) video (1981, 1987)

This series introduces you to children of varied backgrounds, cultures and lifestyles, who live in widely different regions of Canada.

"Beautiful Lennard Island" (23:45) A story of a young boy whose father is a lighthouse keeper on Vancouver Island.

"Benoit" (20:00) A story about a Quebecois boy.

"Gurdeep Singh Bains" (11:55) The story of a 13 year old Canadian Sikh whose family runs a dairy farm near Chilliwack B.C.

"Kevin Alec" (16:28) 11 year old Kevin lives on the Fountain reserve in B.C.

"My name is Susan Yee" (12:00) Susan is a young Chinese-Canadian who lives in downtown Montreal.

"Veronica" (14:00) A story about a 9 year old Polish-Canadian girl growing up in Toronto.

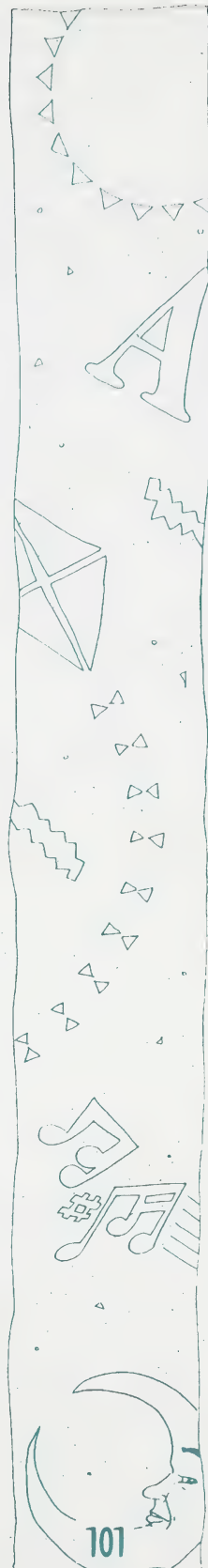
"Julie O'Brien" (15:00) Julie is an 11 year old researching the history of life in Tors Cove, Newfoundland.

"The Boy Next Door" (18:02) 16 mm 1962

French-speaking Jacques and English-speaking Jimmy live next door to each - but the language difference does not matter when it is time to play.

"O Canada" (05:12) 16 mm 1978

Animated film that depicts the ethnic history of Canada.



- "Teach Me To Dance" (28:35) video 1978
Can friendship overcome prejudice? Lesia and Sarah are friends despite their families efforts to keep them apart.
- "Prairie Tale" (86:32) video 1985
Five very different tales of the prairies and ethnic prejudices, includes "Pies".
- "I've Never Walked the Steppes" (28:00) 16 mm 1975
A visit to a family of Canadian-Ukrainians at Christmas.
- "A Figgy Duff Christmas" (10:17) 16 mm 1978
Distinctive Newfoundland Christmas traditions and songs.

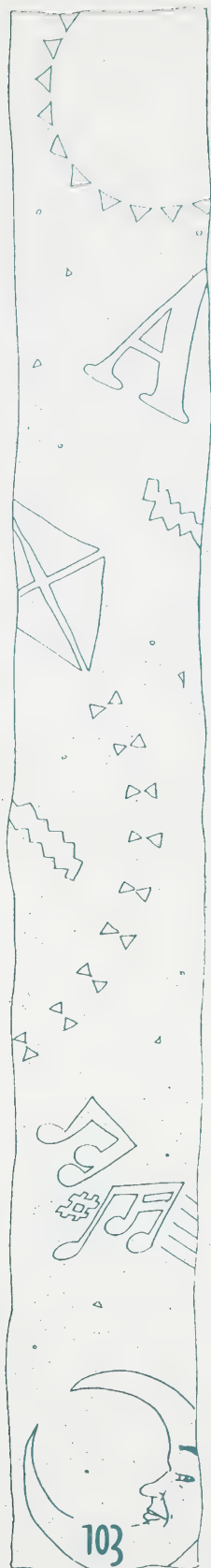
FOLKTALES AND FOLKSONGS:

- "Ananse's Farm" (07:15) 16 mm 1973
A folktale from Ghana.
- "A Sufi Tale" (08:16) 16 mm 1980
An animated film based on an old Persian parable.
- "The Magic of Discovery" (53:43) video 1983
A compilation of seven animated shorts including "Matrioska", "Adventures", and "Body Talking".
- "Legends and Life of the Inuit" (57:46) 16 mm 1978
Five animated legends from the Inuit folklore.
- "Aucassin and Nicolette" (15:39) 16 mm 1975
A animated version of a medieval German fairy tale.
- "Just for Kids" (51:03) video 1987
Animated and live action shorts including "The Bear and the Mouse" a tale from Aesop and "The Boy and the Snow Goose".
- "Images for a Peaceful Planet" (113:00) video 1987
Seven animated and live-action shorts including "The Big Snit" and "Neighbours".
- "Le Bleu Perdu" (07:30) 16 mm 1972
A haunting tale of the world of the future.
- "Fables and Fantasy 1" (56:37) video 1982
Six animated films for children of all ages including "The Trout that Stole the Rainbow" and "The Magic Flute".
- "Fables and Fantasy 2" (54:18) video 1984
Eight shorts including "Mr. Frog Went A-Courting", "The Story of Cinderella".
- "The Fox and Tiger: A Chinese Parable" (04:50) 16 mm 1986
Who will win the battle for leadership - the brains or the brawn?
- "Native Indian Folklore" (71:05) video 1987
Five tales based on Native folklore.
- "Paradise" (15:20) video 1984
Multi-award winning parable about a blackbird who wishes to be something he is not.

"Canadians Can Dance"	(22:10)	16 mm	1966
A festival of folk dances from the 1966 Canadian National Exhibition.			
"The Cat Came Back"	(07:37)	16 mm	1988
A hilarious animated short based on the century-old folksong.			
"Alouette"	(02:23)	16 mm	1944
An animated sing-a-long.			
"Cadet Rousselle"	(06:40)	16 mm	1947
Award winning animation illustrating an old French song.			

ARTS AND CRAFTS:

"Origami"	(08:35)	16 mm	1967
The Japanese art of paper folding.			
"Threads"	(10:02)	16 mm	1976
Introduction to textile crafts and puppet making through artisans in Finland, Mexico, Nigeria, Poland, and India.			
"Wax and Wool"	(09:55)	16 mm	1976
Experience the creation of a Huichol yarn painting.			



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